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Ministry of
Tourism and
Recreation

Hon. Reuben C. Baetz
Minister

A Manual for Leaders



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FOREWORD

"The most permanent thing in the world is change."

We live in a world of rapidly changing conditions.

This is so in the field of recreational art, no less than in other fields. Some of us are just discovering the enjoyment and advantages of loosening up, messing about and doing our own thing, while others of us are discovering for the first time that tightening up this approach a little yields even more exciting results.

I have tried to present a booklet of material that will help all leaders working in playground situations whether they are just starting out or have years of experience.

Those of you who have survived many a playground and many a project may find most of the material familiar but hopefully there will be new ideas and approaches which you would like to try out.

For those leaders with less experience, I would suggest that you read the book through quickly and then choose the project that seems easiest to you. It should automatically

be the one that you will be able to handle best.

Read the selected project through again carefully and then ACTUALLY DO THE PROJECTS YOURSELF. It is the only fool-proof way to familiarize yourself with all the practical problems and ultimate possibilities involved.

As you work the project through on your own, make some personal notes about the amount of space, time and materials needed. Then imagine yourself presenting the project to a group of children. How should the materials be set out for a group of, say, ten participants? Where would the safest place be for the glue pot? Where could you spread out ten sheets of paper--or more? If it happens to be a windy day, will everything blow away? What other activity have you thought up for the child who just can't get interested in the project for that particular day?

Anything you can do ahead of time will take organizational burdens off your shoulders and leave you free to demonstrate, assist and encourage, as well as allowing you to keep alert to any interesting new ideas that develop as the project moves along. The

preparation you do mentally and physically will determine whether you have a boisterous, fun-filled session where children are pleased with their accomplishments or an unmanageable situation. If children don't get a helping hand or guidance at the particular time that they need it most, they lose interest and become fidgety. Following closely behind come bad behavior and absolute chaos.

The latter situation is no fun. Everything you can do to avoid it is worthwhile. If it happens, the whole point of the playground project is lost. It should be a happy experience with meaningful things happening.

In spite of all previous preparation, materials will still be misplaced or forgotten. Liquids will get spilt. Pens will dry out just when they're needed most. Makeshift tables will collapse. However, if the leader is thoroughly familiar with the project and its foreseeable problems, the inevitable unforeseen mishaps will not have the same disastrous effects.

Contradictory as it may seem, the more definite the plan set up for the session, the freer and more flexible the activities can be when the action starts. There will be more time for helping out with shapes and colors and more time to get to know the children personally. In short, more time to have a good time. And that is what playground pro-

jects are all about.

The materials listed in the booklet are merely a guide. There will be times when you will not have the use of some items and substitutes have to be found. For example, you may find situations where you are not allowed to buy felt tip pens for projects, but you will be allowed funds for wax crayons. In such a case, the solution is obvious. Use wax crayons.

The illustrations and drawings are meant only as a guide and source of reference. This also applies to the themes mentioned. As you work with the children one idea will lead to another.

DESIGN & PAINTING

Design Work

Before getting into the more complex matter of picture building, it might be a good idea to start the children out with a design done for its own sake.

Decorative design is one of the many ways in which humanity expresses its desire for beauty. There are many books in which we can study examples of decorative work on practical articles such as clocks, cupboards, doors and utensils, on fabrics of all kinds and on objects created purely for their aesthetic or traditional value. A good example of the latter is the decorated Easter egg that is a tradition in some parts of Europe.

There is no reason why children can't make designs of this sort and the Easter egg idea provides a simple outline with plenty of opportunity to create as they fill it in.

We can start them off with very simple ideas --straight lines, zig zag lines, circles, rings, dots, wavy lines. Then they may invent new designs such as repeat patterns from their own handwriting. Varying the size of the



patterns and setting one design inside another will create more variety.

You will need

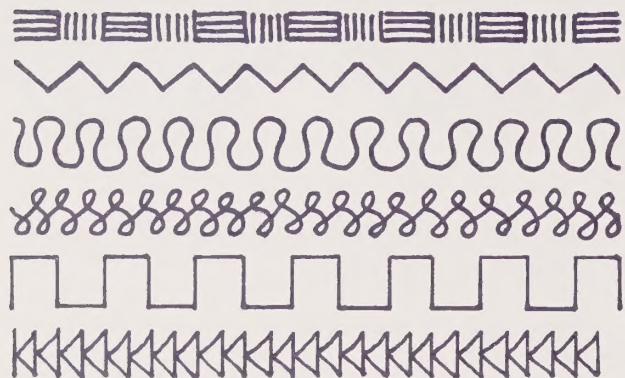
Fairly good quality non-absorbent paper such as student cartridge paper, large enough for a 10" drawing. Colored felt pens, medium tip and water based. Some photographs of painted European Easter eggs, if you want to show the children the origin of this project.

LEADER

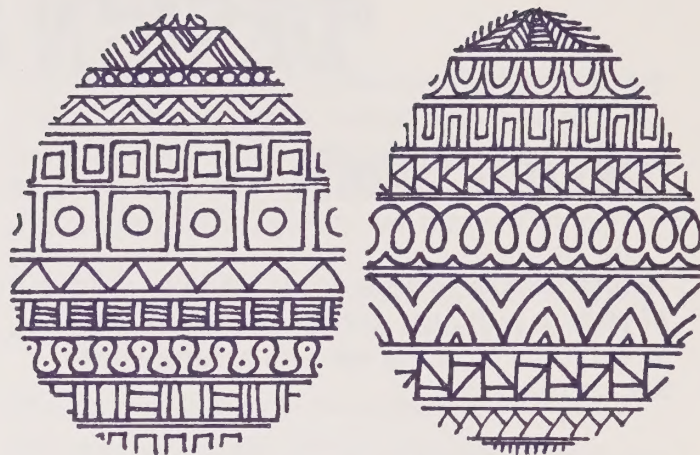
Today we are going to build a large Easter

egg design. Here are two examples I prepared.

To warm up, let's draw some designs in the air. Squares. Big squares, small squares. Circles, Zig zags. Zig zags with circles inside. Good. Now let me see you write the first letter of your name in the air. Over and over and over. Good. Can you make a design using that letter? Yes? No? If not, try another letter from your name. Good.



Now let's work on paper. First, draw in a big egg outline that nearly fills the page. Good. Now begin to fill it in neatly with designs. Use different colors. Work carefully. See how your egg is filling up with lovely neat designs as you work across, row after row. How beautiful and colorful they are!



Building a Picture Using Patterns & Designs

You will need

Fairly good quality non-absorbent paper, such as student cartridge paper (18" x 24"). Colored felt pens, medium tip and water based.

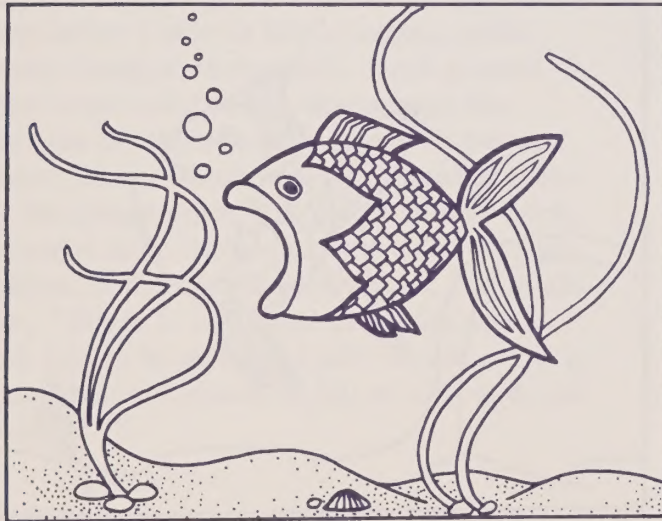
Trying to make a picture that will include rich pattern and detail is rather like packing to go on a trip. At first, one does not

know where to begin. So many things have to be put in a new kind of order.

Anybody who has been faced with this experience will recall that as soon as we got the suitcase out and began to pack, things started to fall into place.

When we're making a design-picture instead of packing suitcases, we need some areas or 'islands' where we can put some of the many ideas that will come into our minds.

LEADER: We are going to build a picture now. Of something under the sea. Here are a couple of pictures I prepared to give you an idea of the kinds of things we can do. You might want to do



something like it or you might want to do something very different.

Today our picture is going to be about a great mysterious fish who lives under the sea.

Where does he sleep?

CHILDREN: He sleeps in a big cave.

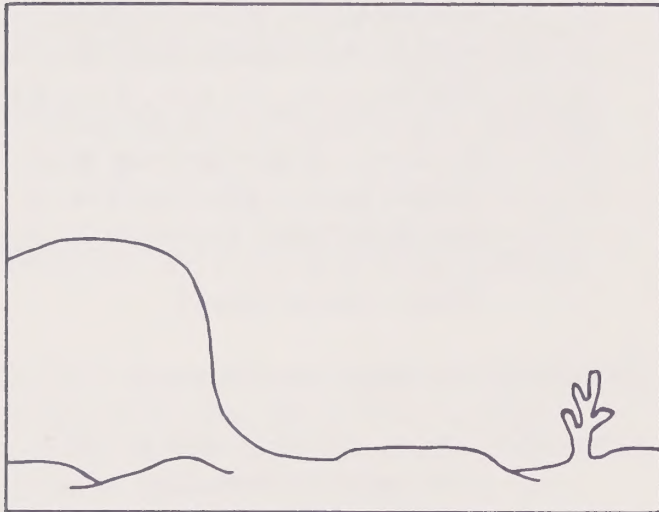
LEADER: Good. And he is strange. He changes colors with the time of day. What else is in our picture?

CHILDREN: Rocks and weeds.

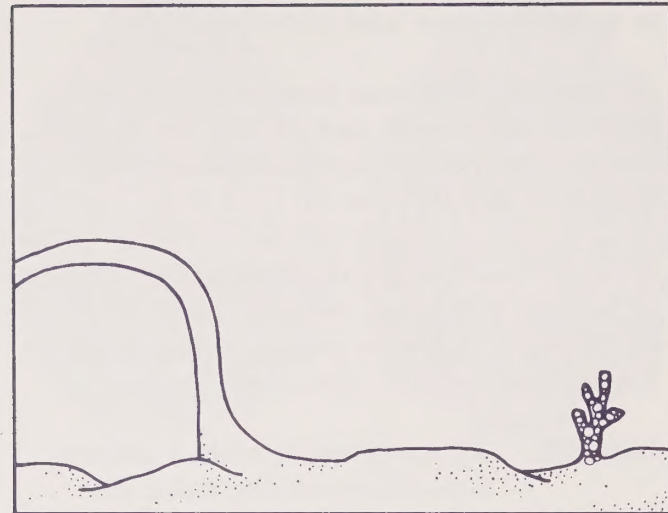
LEADER: What about some strange
underwater hills? And even
stranger underwater plants
or currents?

Let's start building in our picture. We will
need some underwater islands.

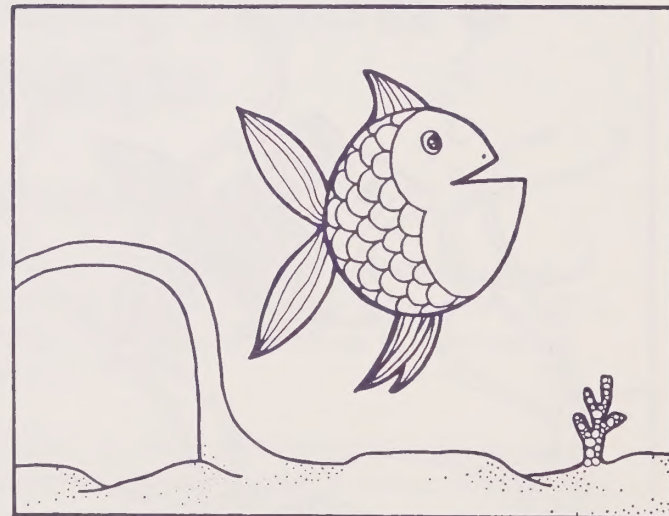
Let's make some hills. Three. One big,
and two small. Wherever you want. But
make them nice and carefully, using a
light pen or chalk.



Next, let's put in our cave.



Then our big fish.



Then three plants. One right up to the top of the picture and two smaller ones.



Now we're ready to begin putting some lovely designs on our fish. Each person gets three colors. (To discourage the overuse of literal colors, such as brown, green, blue, which tend to somewhat inhibit the imagination and result in dull work, we make sure there are only a few of such colors. If the child queries this, you might say, "But it is dawn and the ocean would look lovely in pinks and pale blues..or it is sunset and the ocean is full of rich reds and oranges.")

Building a Picture with Oil Pastels

Here again, we use the same general principles, except that oil pastels are harder to control.

However, a slightly different approach can produce good results for children from 6 up. Under this age, oil pastels can be used, but probably in a very loose manner.

You will need

Construction paper (18" x 24"). Fairly neutral shades are likely to work out best at first. Oil pastels.

Again we will give out a theme. If the occasional child wishes to do otherwise, and he/she has a sound idea, this is fine, although generally it produces stronger results if the children tune in on the same theme.

LEADER

Today we are going to build a picture about a day, long ago, in the fall, outside a castle wall.

Here are a couple of examples I prepared.

You may want to do something like this, or you may want to do something quite different.

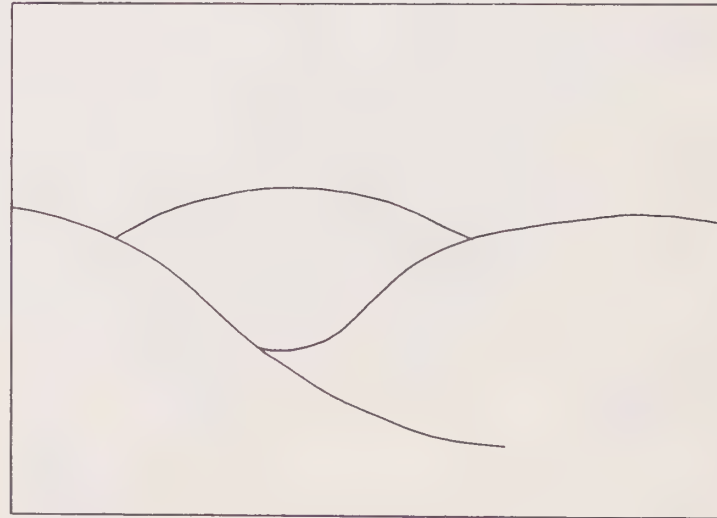


How does this picture make you feel? Who are the people in the picture? What are they doing there?

How does this picture make you feel? Who are the people in this picture? What are they doing?

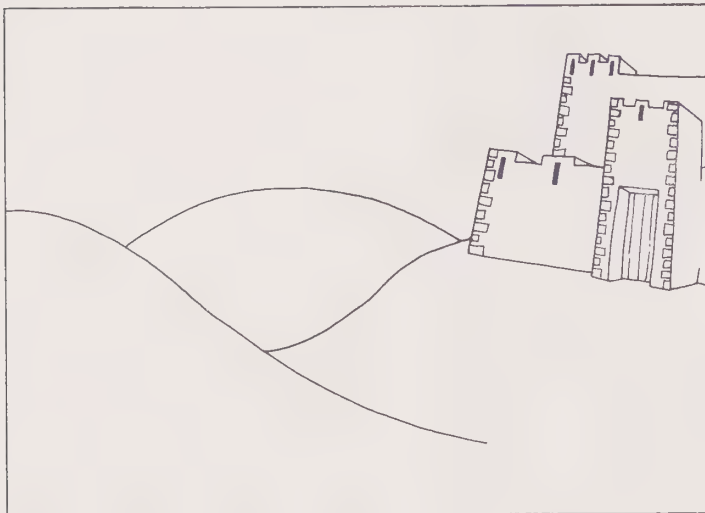
Good. Now each one of us is going to do a picture.

But first, just to help us all get ready, why don't you help me build a picture? With light chalk, I am going to draw in some hills. Who can show me where, with your finger? (Then the leader draws them in with light chalk.)





Now I am going to draw in some part of a castle wall. Who can show me with your finger? Hmm. I think I would like to make it bigger. Please make it bigger.



Good. Now who can show me where I can draw in three trees. Maybe I will put in more later.

Good. What else could be in the picture? Some horses? Some men?



Well. Thank you very much. I think I can finish the rest myself. Now it is time for you to make your picture.

First, let's draw in some hills, nice and neatly with interesting shapes. (When most of the children have finished) Good. Don't worry about whether you have finished your hills, you can do that later. Now let's draw in a part of the castle wall. Good.

Now you can put in whatever you feel you would like to add to the picture. Maybe some people, or one or two trees, or some bushes. Then you can start coloring in.

Helping Children to Explore and Develop Their Ideas

This groundwork is usually enough to get the children started and once they are underway, you can further help them by individually asking them questions such as, is there going to be any fruit in your tree? that's a nice bush, can we have a fox hiding near it? the wall looks very strong, could we have some flags? As a rule, the children rarely act on these questions, but they do bounce off them and come up with enriched ideas of their own.

Applying Color with Oil Pastels

Generally, for most children, clear ideas will emerge out of clear work. Usually a sketchy or scribbly technique is a little too sophisticated for children, although if it does work out well for an individual child and he/she produced thoughtful, committed work, well and good. Otherwise, we can help most children develop controls (that far from inhibiting, facilitate spontaneous expression) by suggesting that in applying oil pastels, we outline an area first. Then we fill in color with short fairly solid strokes. This

ensures that a clean clear area will emerge. Otherwise, oil pastels can be a discouraging experience except for a few of the children.

Building a Picture with Pen & Paint Designs

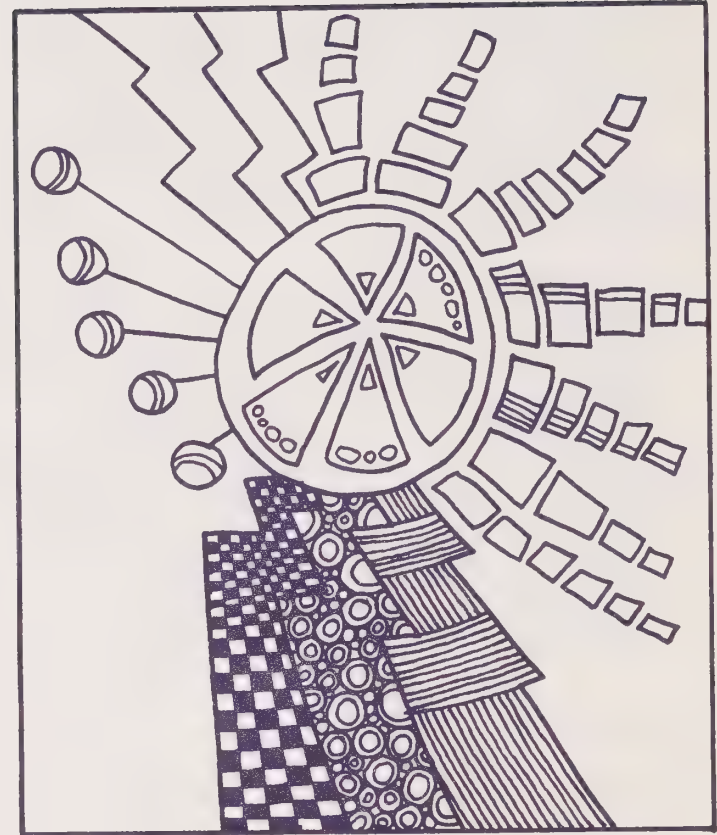
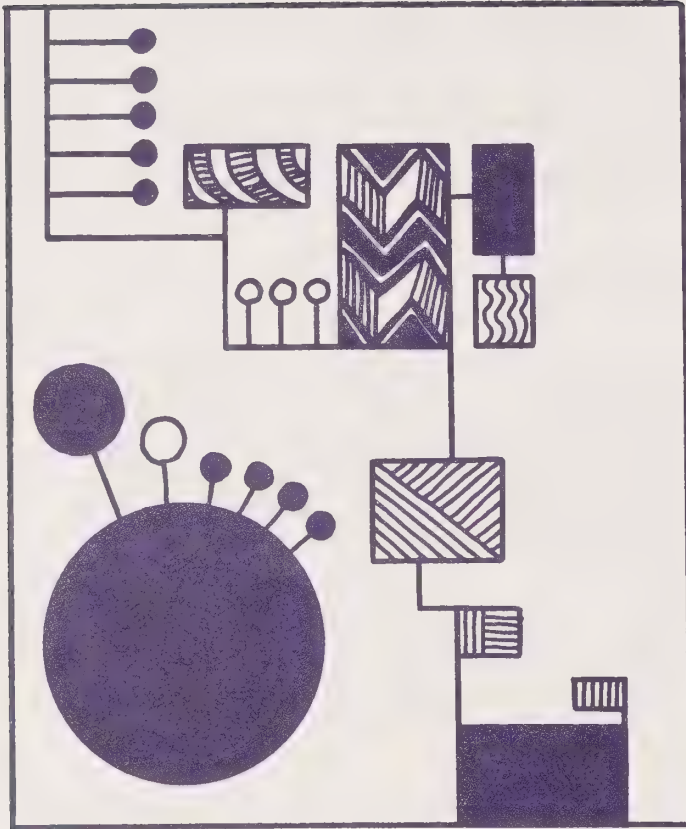
You will need

White or fairly light, not-too-absorbent paper (10" x 20"). Felt pens. A few pots of gouache tempera or powdered tempera mixed to a thick consistency. Some rather good quality brushes. Cheap brushes are hard to use.

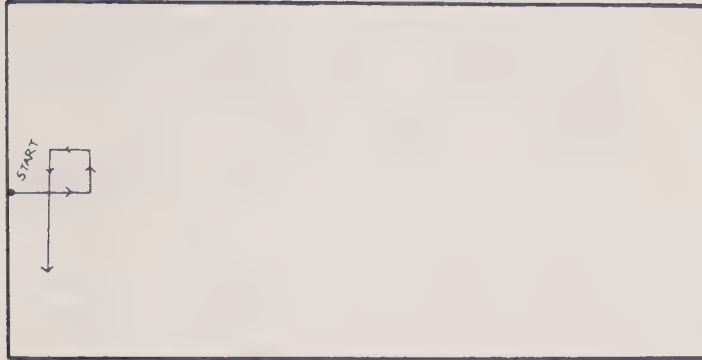
We can begin by showing the child two diverse examples of the kind of thing we have in mind. Then we can get them to help us block in the early stages.

LEADER

Here are two examples of pen-and-paint designs. We're going to do something rather like them, or your design might look different.

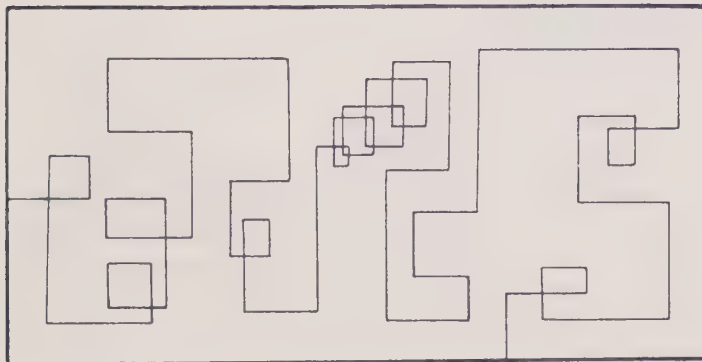


First, I would like you to help me build one.
I am going to start anywhere on this page.
Where can I start? Show me.

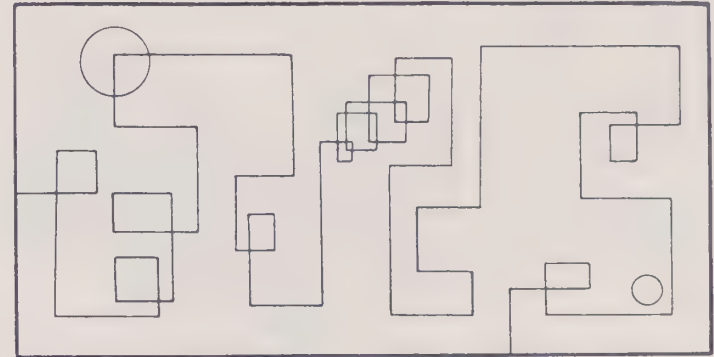


Next, I think I will make a big straight line.
Who can show me? Point with your finger.
Where can it go? Then I will draw it in.
Good.

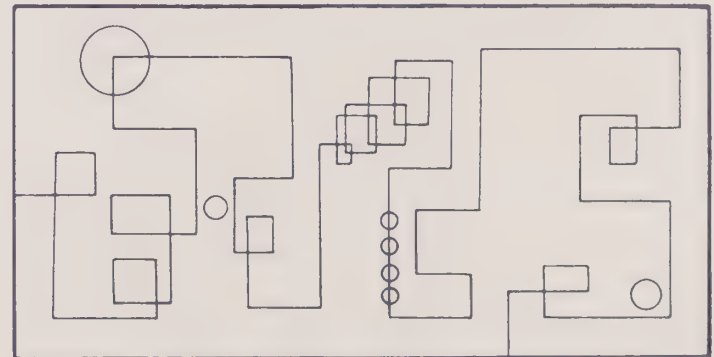
Next. My line is going to go here and there.
But it will be straight, not curved. Who can
show me?



Next, I think I would like a couple of islands
for my pen designs. Two. One big and one
small. Where can they go?



Now I would like islands to put my paint in.
One quite big and four very small. Where
can they go? Don't worry if they go over
other lines.



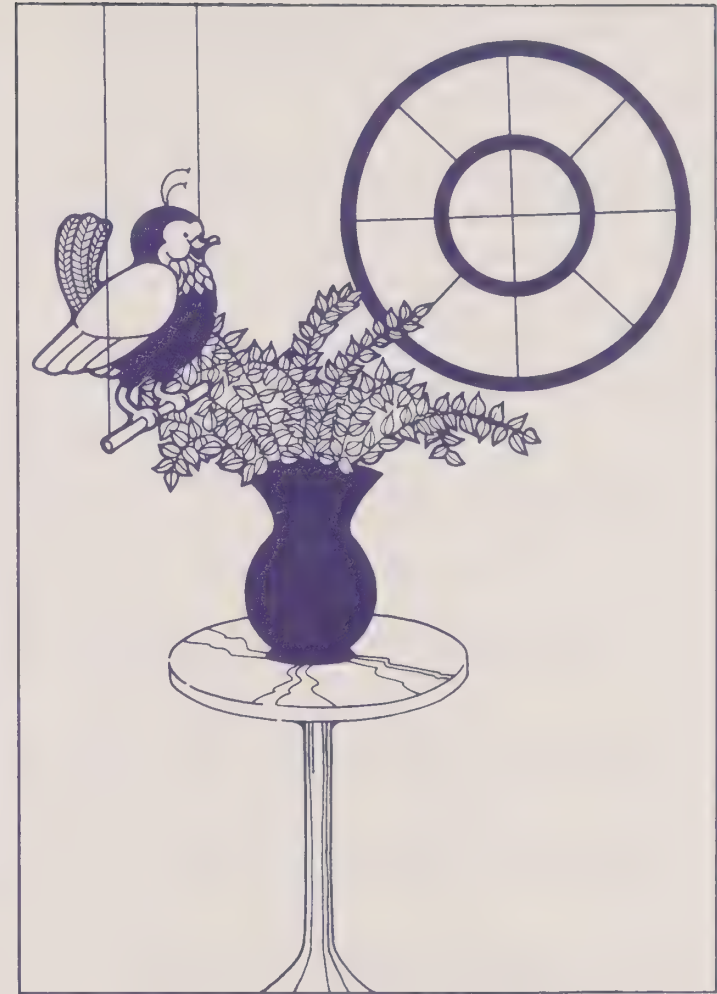
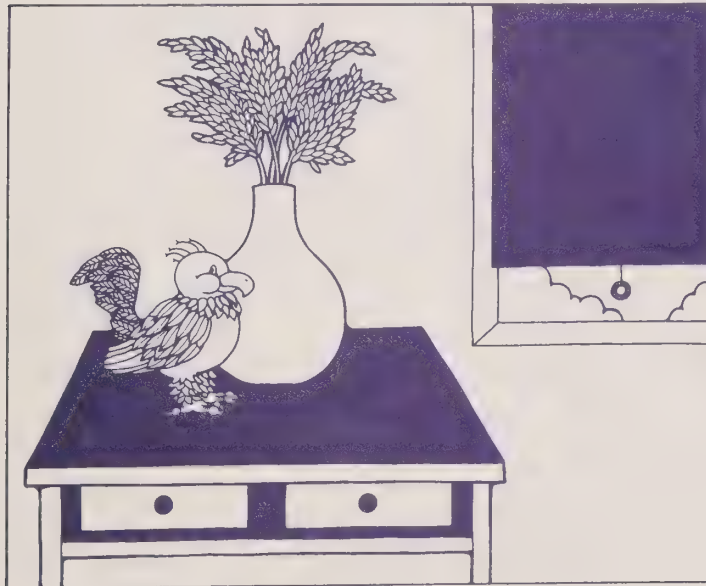
Building a Picture with Paints

You will need

Construction paper of any color, although at first, the neutral colors might be easier to use (18" x 24"). Thick powdered tempera or gouache for finer work. Some rather good quality brushes. Chalk.

LEADER

Our picture this week is going to be about a bird, and a jar of weeds, a table and a wall.

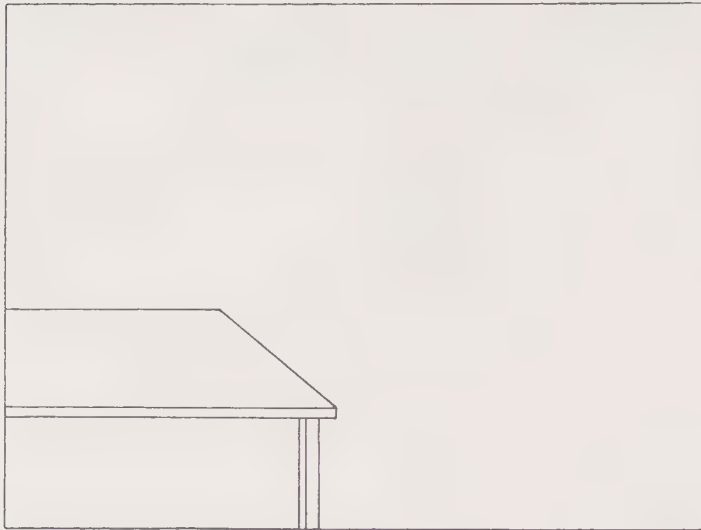


What is called a still life.

We are going to use paints only. Here are a couple of examples I prepared.

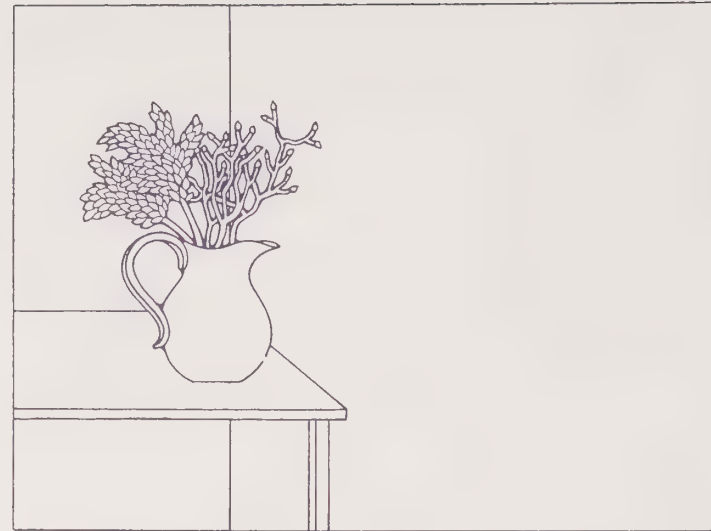
Perhaps you can help me get one ready now.
I will draw in my main ideas with this light
colored chalk and then we'll see what hap-
pens.

Who can show me where my table goes? It
will probably be easiest if I put that in first.
Good.



Where does my jar go and my weeds? By
the way, what kind of day is it when this
picture happened? Rainy? Dark? Happy?

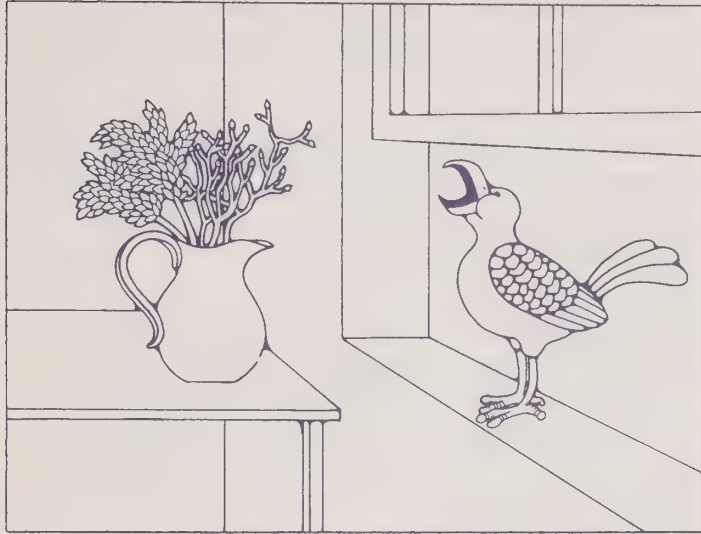
Now where is my bird going to go? What
kind of a bird is it? Did it fly in the window?



Is it a parrot or what? Show me.



What could be on my wall? Paper? Paint?
Curtains? A window? Show me.



If it is a dark cozy day, what kind of colors
can I have? Purple, dark red, brown.
Good.

Now let's start.

First, let's put in a lovely table. Good.
Now let's put in the jar and the weeds. Don't
worry if you go over lines. Good.

And a bird. Think what kind and whisper it
to your neighbor and then put it in. Good.

Now we're ready for painting. We can put in
anything else we think of later. Start in one
place. Nice and slowly and then move on to
the next one.

Individual help can be given the children as
they move along with skills such as paint
consistency, or ideas such as embellish-
ment. Once again, many ideas are given out
but only to serve as something for the child
to bounce off. As a rule, children do what
they feel like doing anyway. The help only
gives them moral support.

More Themes to Stimulate the Imagination

The dragon and the purple tree

A hill and some houses, some trees and 3
children playing in the snow

A fish design with waves and water currents
and sun and sky

A big turtle and a rock and a garden and a
tree

A river and three boats and two fish

A princess, a butterfly, some flowers and
a beautiful floor

A wolf, at night, on a hill, a tree and some
clouds

An owl in a tree, a house on a hill, a big bush

A Chinese fisherman, the bottom of the sea, the magic tree and the creature who lives in it

Any everyday scene: Walking to school, the bully, the grocery store

Any dramatic scene: The thief, a house, a window and a tree

Building a Patchwork Mural

After the discipline of the preceding steps, a free-for-all kind of mural situation can be a very enjoyable experience for the children.

You will need

Construction paper or white paper taped together on the back to make a mural at least 18" x 36". Many projects would benefit from a larger size. Pieces of paper - patches about 5" x 8". Oil pastels or if using white paper, you can use felt tip pens. Glue. Tape.

Junk box materials.

The most straightforward approach is simply to have the children block in a design and then let them add their ideas in paint. They may want to glue or tape items from the junk box on top of this.

This can be a very enjoyable experience for them, though as always, when things are free-for-all, some children will get much more out of it than others.

In a way, all murals of this sort are patchwork--patches of color, patches of collage but the idea can be extended so that the children do individual design patches which are later applied to the mural paper, most likely with glue.

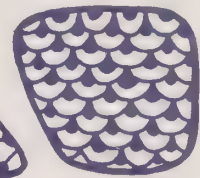
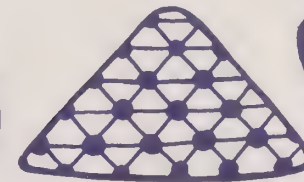
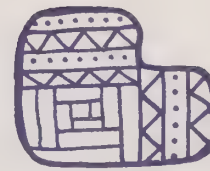
The patchwork mural idea I am going to describe now gives the children a chance to loosen up while at the same time they will be making colorful patches which will call for concentration and use of drawing and design discoveries they have made up to this point.

You may find specific situations where this idea works out particularly well. For some reason or other, you may not want too many children working in the mural area at one time. With this arrangement most of the work is done away from the mural

itself. The children are there only when they are gluing on their patches. For example, it could be a life-saver if you found yourself with a much larger group than you expected to have.

LEADER

Today we are going to make a big picture made up of lots of patchwork designs. Like this.



And here is a fantastic animal on which we can put our patchwork. (The leader can already have an outline prepared, or get the children to help make an outline by saying "Who can show me with your finger where the head goes? I will follow with chalk.")



(When the outline is done) Come to me and I will give you a piece of paper and two colors. When you have made a nice design I will glue it on to our animal.

A final touch can be added to the mural to bring it to life even more by adding raffia

More Themes to Stimulate the Imagination

A big cat and a bird, a fence and a tree
(Some of the collage such as the fence can be plain colored paper.)

An ocean, two huge fish, a boat and a light-house



or unravelled rope onto the hair or to the tail. By adding beans for teeth. And possibly a row of beans, or macaroni for pebbles or clusters of them here and there for stones.

A huge bird and a snake and a bush and three flowers

A strange house, a fence, two flower gardens, a road and two trees

Scratchboard

Scratchboard is not the easiest project for children. Some will get a result but many will not get a result that they feel amounts to much. Nor will this everything-happens-fast kind of project facilitate most children's involvement. I use a practical variation that moves slower than the usual scratchboard project and gives more opportunity for creative development.

You will need

Paper at least 12" x 18". The paper should be rather sturdy. It can be colored construction paper or cartridge paper. Wax crayons and oil pastels.

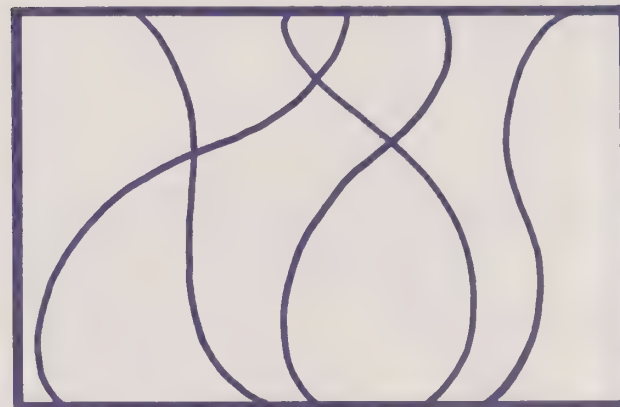
LEADER

We are going to do something interesting today. If you enjoy it, at the end of our session you can tell me what other kinds of things we could make with this kind of scratching work.

Here are a couple of designs I prepared. You may do something like this or you may do something different. (In every group there may be a child who can freely explore this kind of concept, and this should be accommodated. The majority of children, however, need support.)

Now I would like you to help me do one. Or at least get one started.

First I am going to put in five wandering lines. Where should they go? Who can show me? Point with your finger and I will follow these lines with my crayon.

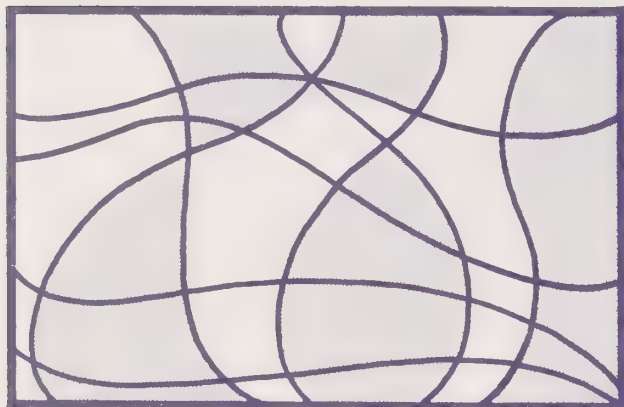


Now that is done, I am going to color them in with my crayon. Nice and solidly. Like this. (Demonstrate by filling in a small area.)



When this is done, I am going to draw four lines that wander from edge to edge, using an oil pastel. I will give you an oil pastel when you have all your crayoning done.

Has everyone finished crayoning? Good. Now I am going to give each of you an oil pastel. Remember the lines that I talked about before? I am going to draw them in now. Four of them.



Does everyone have four lines drawn? Good. Now I am going to fill in these areas with oil pastel. Please do the same and when you have finished, bring your work to me and I will show you how to scratch in lovely designs and patterns.



(As each one completes the pastel work, offer comments.) Oh that is just fine, or I really do not think you have done your best work here. It looks quite careless. Please clean it up. (Maybe this means coloring in more solidly, or maybe the child just isn't in the mood. In the latter case, it is a good idea to have a simple alternative such as a book, puzzle or jig saw.)



Now that this basic work is done, we can have fun doing the scratch designs and patterns. Here is a piece of plastic fork. (Or supply any scraping tool that is not too sharp).

Signature Blots

The difficulty with some types of very experimental and experiential projects is that often they are not too practical. After the leader has gone to the trouble to organize the materials and prepare the children for the project, it is over before it begins. As always, there may be one or two children who can get very involved, but the majority are often finished in a few minutes and asking "What can I do now?"

As for this particular activity, signature blots, here is an approach that can spin it out a little, so that the children get a chance to become truly involved.

You will need

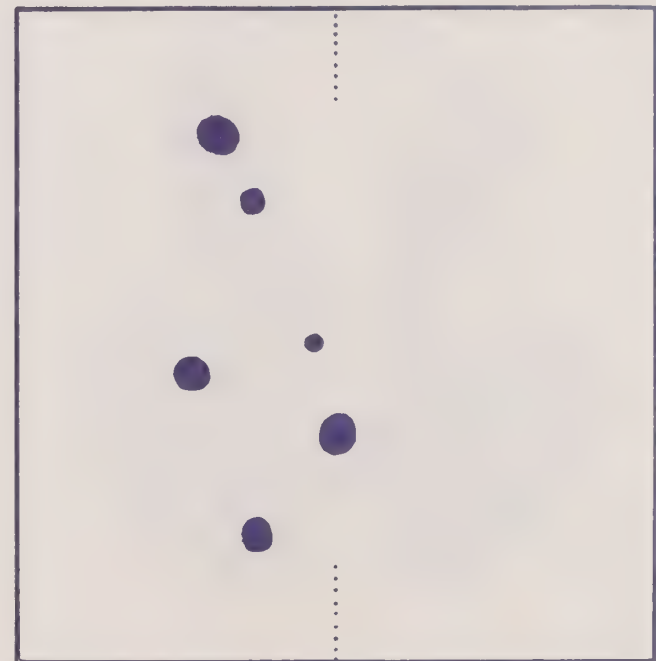
(For step 1) White cartridge paper (at least 12" x 18"). 3 colored inks, red, yellow or sepia, blue or green. It might be better to avoid black. It tends to give a very domina-

ting pattern on which it will be difficult for the child to project ideas.

(For step 2) Paper or card (about 12" x 12").
Felt tip pens.

LEADER

There are two steps in the project we are going to work on today. Here are some examples I prepared. You can see what I've done. I made some ink blots and let them dry. That was step one. Then I put a nice name design over it. That was step two.



What else could I have put over it? A flower design. Good. What else? A picture. Good. What else? A collage of wool and beans. Good.

All right. Now it is time to start. Let's sprinkle ink on our paper. Like this.

Now fold it down the middle gently and just once, press your hand over it to spread out the ink. If you do it more, it won't be a good design. The ink will be all over the place. Good.

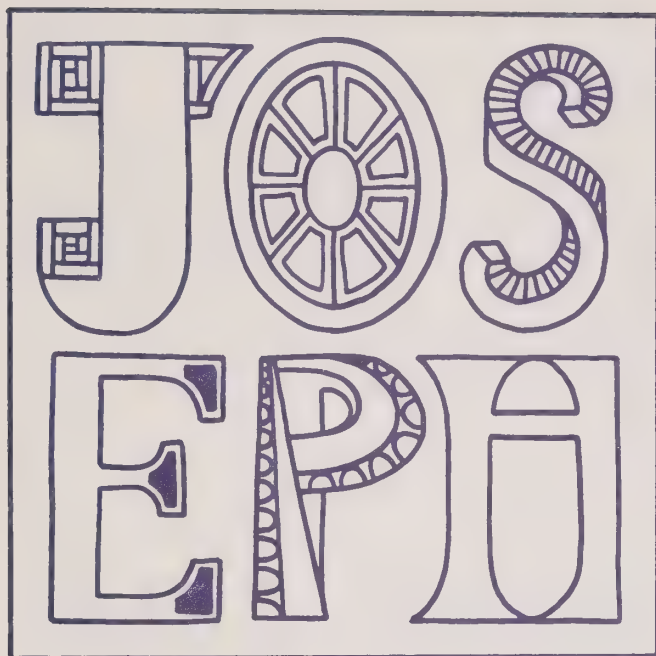


Now we have to let the ink dry for a while. In the meantime we can have some fun doing lovely name design cards. When our blot is dry we can put a name design on it. Here are a couple of name designs I prepared. I used felt tip pens.



Now nice and slowly make a very fancy name design in the air with your finger. Oh no, that is not nearly fancy enough. Try again. That is better.

All right, who can come up here and on this piece of paper make a really fancy "A"? Good. Who can make a "B"? Good.



Now we're ready to make our own designs.
Nice and slowly and carefully. (For best
results, limit to two colors.)

(Leader walking around) My, these are
lovely. Where could we use beautiful fancy
printing like this? On Christmas cards.
Good. Where else? On signs. Good. On
book covers. Good.

Now, when these are done, we can put them
on our lovely ink blots. They are all dry
now. Then you will have a signature blot.



Finger Painting

Finger painting is another type of project that often moves along too quickly to merit the preparation time involved. It is primarily experiential and is often completed very quickly without much opportunity for idea development. Again some children may get quite a bit out of finger painting, but the majority tend to get, at best, only superficially involved.

One way to make finger painting a more meaningful experience is to use it as part of a group activity, such as a mural.

You will need

Finger paint paper (18" x 24") or any glossy-surfaced paper that is not too thin. The paper can be glossy on one side only. First experiments will be done on the 18" x 24" size. When the actual mural project starts, it can be done on several sheets of paper taped together on the back. The murals should be no smaller than 2' x 4' -- one mural this size for every three children. Finger paint in several colors. Chalk. Old knives and sticks to mix and ladle the color. Old plates, saucers or lids for holding the paint. Large flat pan to hold water for wetting the paper. Pail of water and old rags for cleaning up. Quantities of newspapers

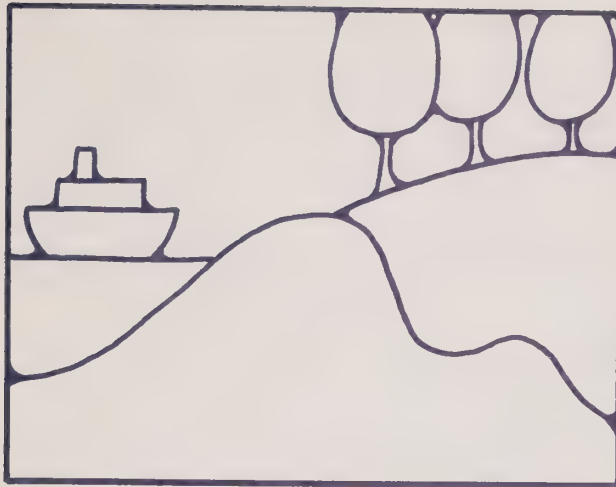
to protect flat working surfaces.

LEADER

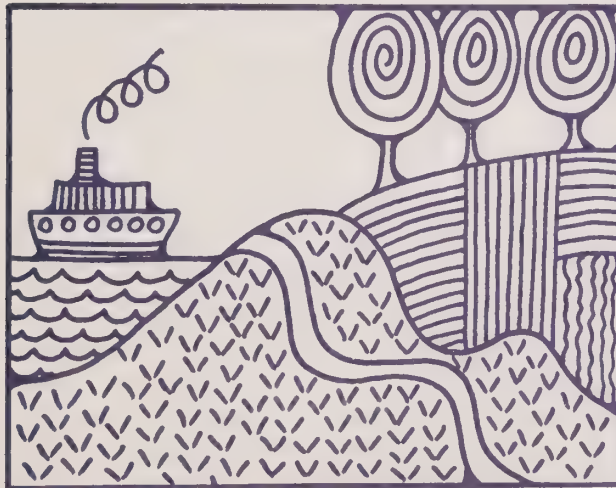
Today, it might be fun to work with finger paints. I have some paints here and a piece of paper. I am going to put paint all over the paper. Now, what can I do? What kind of designs can I make? Wavy lines. Good. What else? Zig zags, circles, letter designs like "e's".



Now I am going to make a finger paint picture. Here is my paper. I will draw in with chalk. What can I put in it? A magical garden. Good. Where shall I put in trees? (Continue like this until the rough general outline is blocked in.)



Next I am going to make this picture beautiful by filling in the trees and the grass. What kind of finger paint patterns can I put in the trees? Circles. Good. Then I must

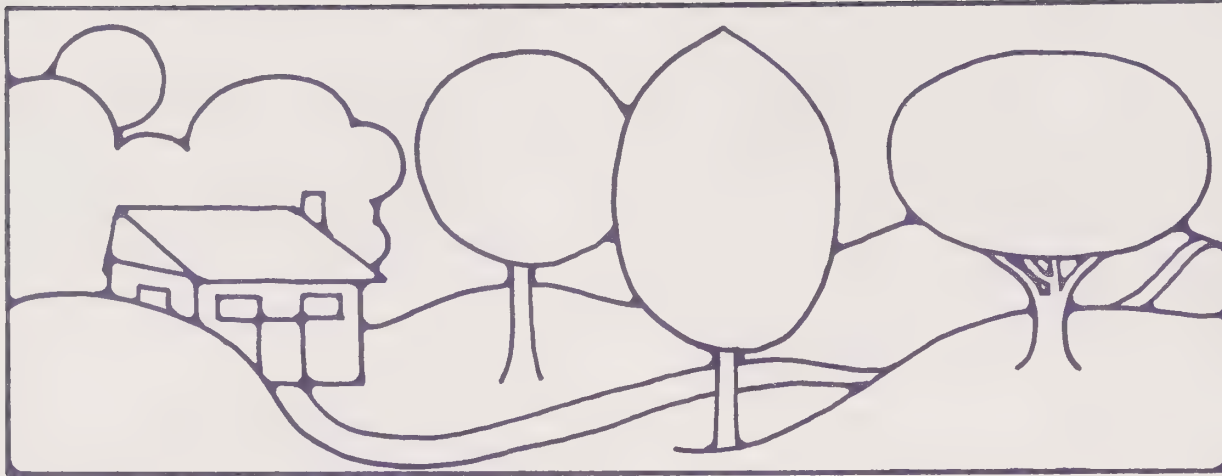


color in my tree with finger paint and then make circles. (And so on.)

All right, here is some paper. Let's experiment with all the kinds of designs we can make on it using one color. Large ones, small ones, some growing bigger, others growing smaller. Some close together, others spreading apart.

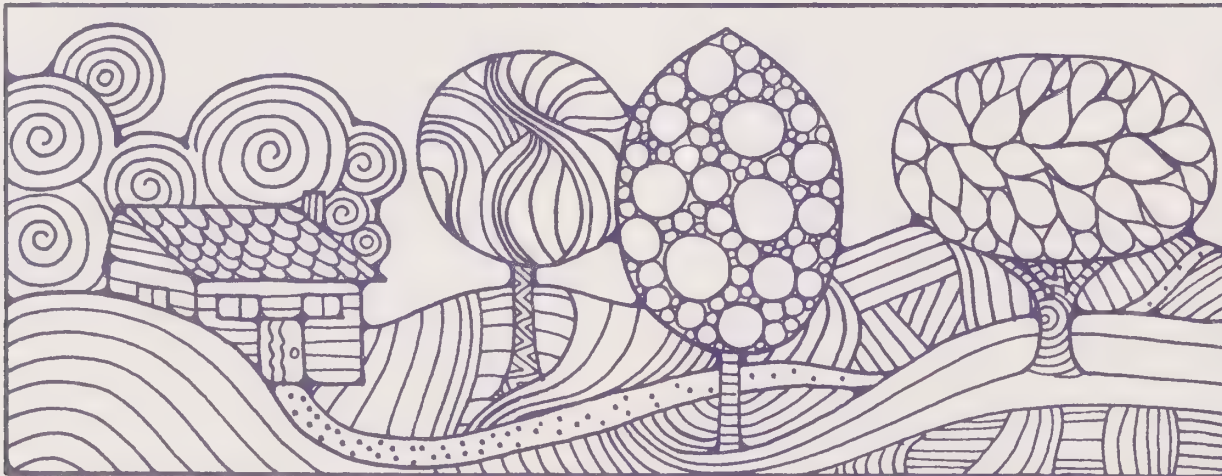


We're ready for our mural. (It is more practical if the leader prepares a very simple outline for each mural. The children can build on it. It is too much to expect them to lay out a basic composition that will facilitate creative expression, in this particular activity. However, if the leader really wishes the children to do part of this work, it is best to tell each group that the mural must have, say, three main elements such as, hilly ground, big and small trees, and a winding road. Or a castle, two hills and four trees. Or a park with four children, three hills and ten small trees.



Then the children can fill in the main areas such as trees and hills and so on with finger paint and make their patterns on them. It is best to limit the colors to three per

picture and to remind them that they must wash their hands between using colors or the picture will become brown and muddy.



Further variation

Every program can benefit from the use of a junk box for collage. It could contain rope (unravelled), yarn (thick is best), buttons, toothpicks, colored tissue paper scraps, foil, bits of felt, cloth and ribbon, macaroni and beans and any other scraps that come to mind.

When the mural is dry, perhaps at the next session, the children can finish it off with three of the junk box items, say yarn, beans and toothpicks, adding accents wherever they feel it is appropriate. Or they might add crumpled tissue flower beds in rows or growing randomly. Trees can be embellished with felt, cloth or paper leaves and blossoms or fruit. Roads can be covered with beans or small macaroni bits. Houses can have thin strips of colored paper on them to make frame effects, etc.

Stencils

I really haven't used stencils too much myself because again I have felt that considering the time needed to get everything organized, the project was over too quickly. Except for the odd child, most children soon lose interest in it, insofar as there is little room for idea development or extended involvement.

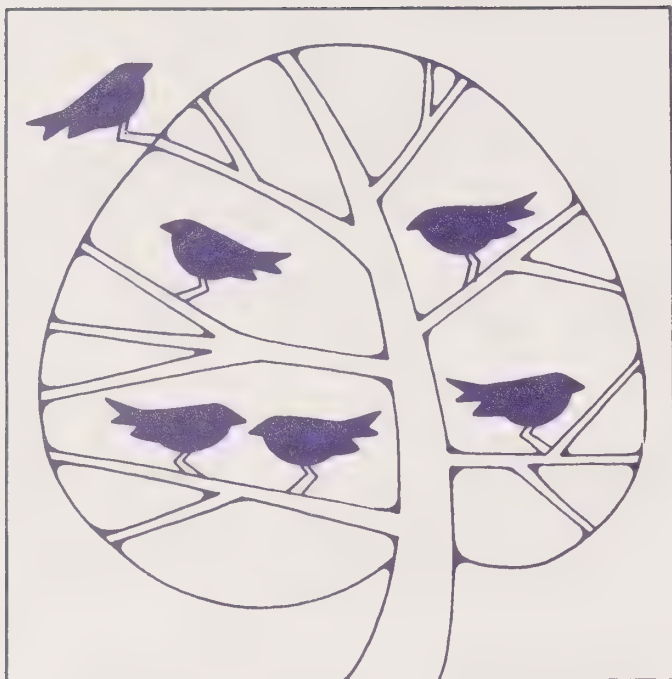
Here is an idea that helps to give the activity a little more mileage. I have tried it out a couple of times with groups and it worked better than the 'let's all make stencils' approach. Each child may work individually or a group activity can be set up.

You will need

Construction paper (18" x 24"). Heavy paper or cardboard for stencils (can be scraps about 10" x 10"). Tempera paint. Stiff brushes. Chalk. Oil pastels or junk box items. Glue.

LEADER

Here are some ideas I prepared. You could do something like this, or you could do something different.



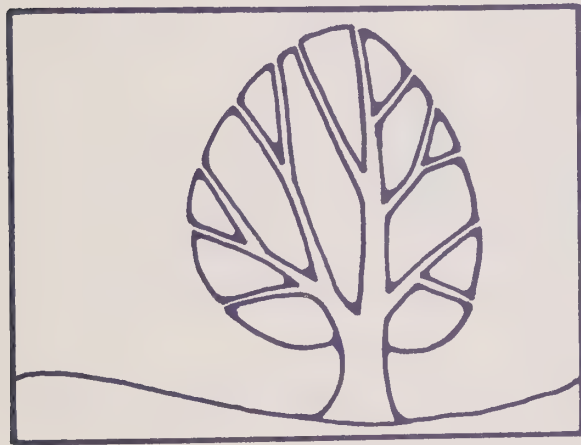
Our picture will be about birds in a tree.

Now who can show me, as I start my picture (hold up blank paper) where I can put my tree? Show me with your finger. I will follow and draw in with chalk. Good.

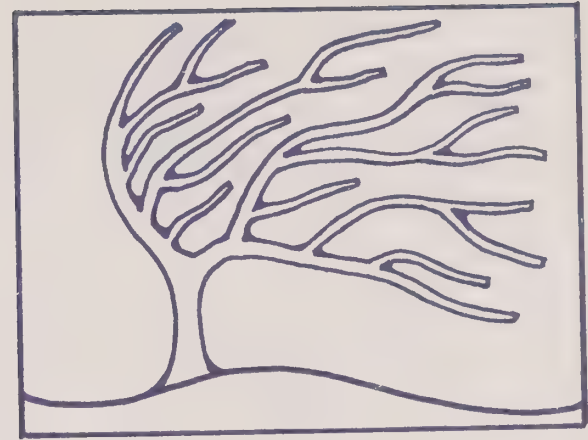


Now where can I put ... how many birds? .. five. Show me where. Good. Now we're ready to start.

First let's all put in a big tree. It can be crooked or straight. It can be big and round, or it can be pointed. When it's done, hold it up so I can see it. Good.



Now that they're all done, show me with your finger where you are going to put the five birds. Good. Put a dot there in case you still feel like putting your birds there when you have made a stencil. (It doesn't matter whether the birds go there or not. This is merely a device to help the child-

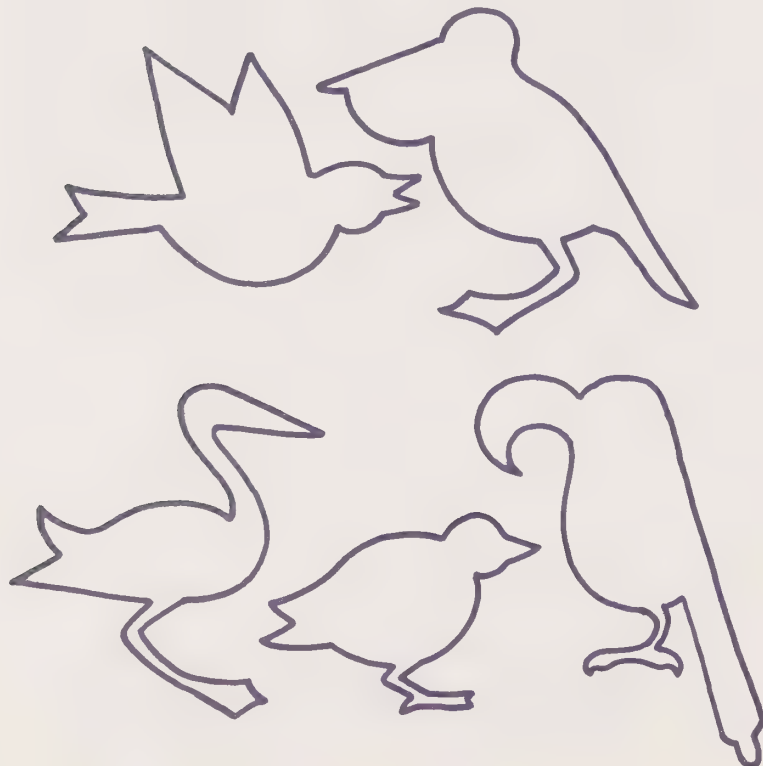


rens' minds settle down to some kind of concentration.)

Let's put this to one side. We are now going to make some stencils. Here are some scraps of paper. I am going to give you each five pieces and I want you, not

too quickly, but not too carefully, to draw in five different fantastic birds. I will count up to about thirty. Don't worry if you don't finish. I will count very slowly. Our first bird is sad. Good. Our next bird is fat. Our next bird is skinny. Our next bird is greedy. Our last bird is really happy.

Here are some funny birds. Now I am going to put them away and you can do your own.



Good. Which bird do you like the best? Pick the one you like the best and draw it in, or something like it on this stencil paper. Good. Now it is ready to cut out. Try to make the edges as clean and sharp as possible.



Now we're going to stencil our birds on scrap pieces of paper learning how much paint to put on and so on. When each of you has learned how to do this, show me what you have done and then you can put five birds on your tree.

The children should get as much instruction as they need to paint a neat stencil. These points might help. Place the paper to be stencilled on a hard, smooth surface. Pin the stencil securely in place and apply the paint with a stiff brush. Dab the paint on with firm strokes away from the edges of the cutout and towards the centre to prevent it from running under the edges and spoiling the sharpness of the outline.



Variations for Individual Activity

When birds are dry, oil pastel colors can be used to fill in tree or can build up designs in tree.

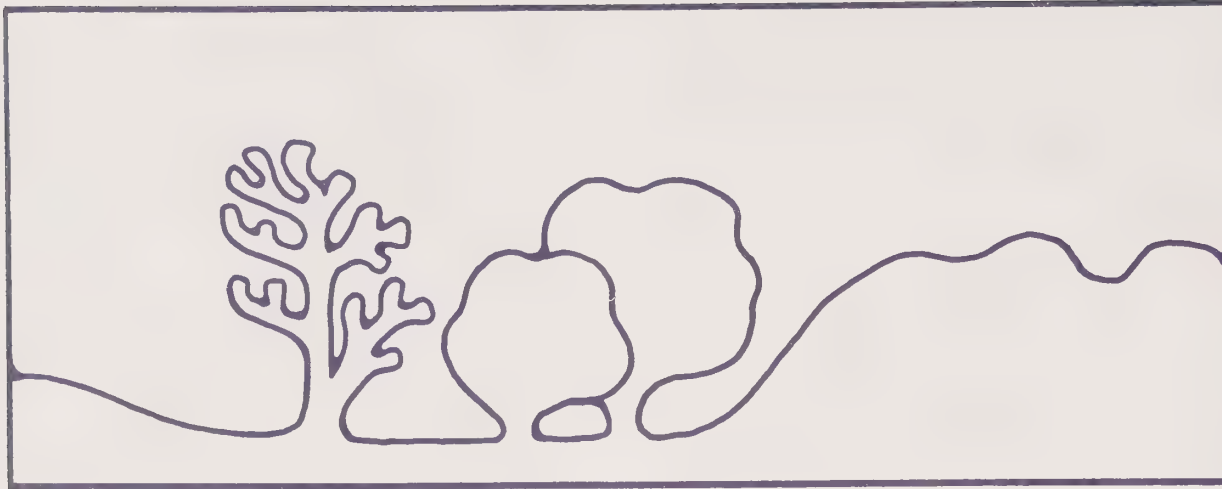
A picture can be built around the birds and touches of color can be applied to the birds on beaks, tails, and feet. Some children may want to draw decorative feathers.

Flower designs and vine designs can be added in with pastels.



Variation for Group Activity

A group activity can be developed around stencils, the leader providing a simple mural outline such as "Under the Sea". The group is divided into groups of, say, three, and each group gets a mural outline.



One in the group will do a fish, one will do a strange plant and one will do another kind of fish. If they have already gone through the bird stencils they will need less help in designing imaginative fish. However, the leader can start this project off in a similar way.

LEADER

Before we begin, I'd like the people who are making the fish to draw a strange fish in the air with their fingers. Let me see. Oh no, even stranger. That's better.

The plant people show me your plant in the air. Oh, even more twisting and curling. Let's see again.

I am going to give you each a scrap of paper. What you are going to draw now is secret. Let no one else see it. While I count to 20 slowly, draw me a really strange fish or plant. Don't worry if you don't finish. I just want to see your idea. When it is finished, bring it to me. Good.

Now we're ready to make a stencil.



That's fine. Remember, clean, sharp edges. When your stencils are done, show them to me and then I will give you your mural paper. Then you can put the stencils on it.

When stencils are dry, oil pastels can be used to elaborate the theme. Distribute three colors only and encourage neat work. Or the junk box can be brought out and three items such as paper, beans and yarn can be

added to the picture when dry.

After all the work is completed, the group may enjoy telling a story about their work, or describing what their picture is about. Five sentences should be about enough for this. Each group should prepare its story and then one person acts as the orator. If it is too cluttered to do this in the stencil session, it might be an activity for the next session.



COLLAGE

Up to this point most of the activities I have been putting forward have stressed the developmental rather than the artistic recreational activities to which we have become accustomed. I have included them on the basis of their proven success and their importance in children's programs, but it doesn't hurt at all to loosen up at some sessions with some immediate anything goes kind of artistic expression.

For loosening up, collages based on junk box materials can be lots of fun and help the imagination roam around without very much direction.

If one is working along with design-oriented projects which seem to assist the child to develop his or her own directions, a free collage or junk box activity can be welcome at one out of four sessions. Usually simple materials work out best and facilitate the child's resourcefulness.

You will need

Construction or cartridge paper, or cardboard, (18" x 24"). Scissors. Glue. Felt tip pens. Masking tape. Stove pipe wire

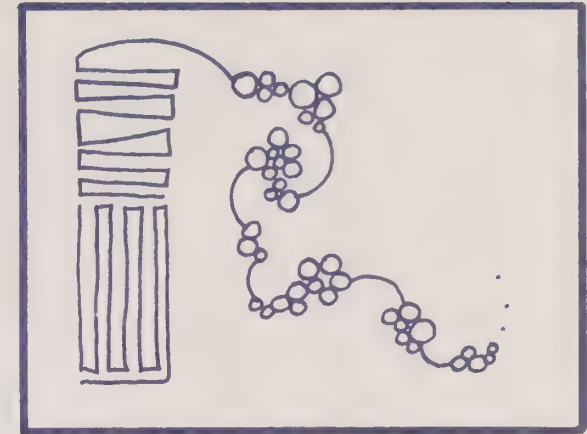
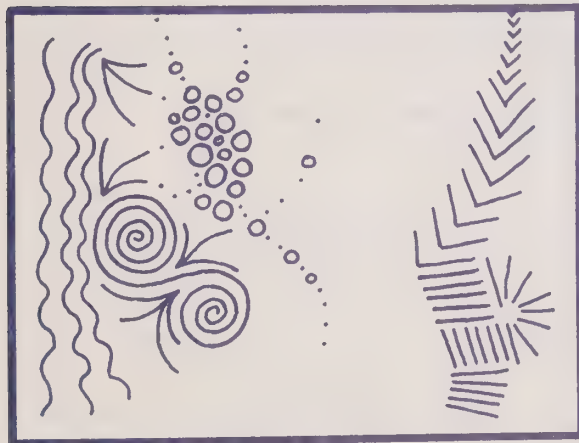
and wire cutters. Junk box materials (which might include the following list of items and more),

cotton wool
yarn..thick..thin..as is and unravelled
cloth pieces of various thicknesses and textures
felt scraps
foil paper
colored tissue paper pieces and scraps
facial tissue pieces and scraps
colored construction paper pieces and scraps
assorted scrap papers of all kinds, such as paper bags, used envelopes, wrapping paper
toothpicks
popsicle sticks
buttons
colored wood chips
seeds
beans of all sorts
macaroni of all sorts
string and rope, as is and unravelled
ribbon
raffia
garbage bag ties
tinsel

For collage work, it might be best to let the children start out with free patterns. It may help them to get ideas if you draw their attention to the varieties of texture in the things around them.

LEADER

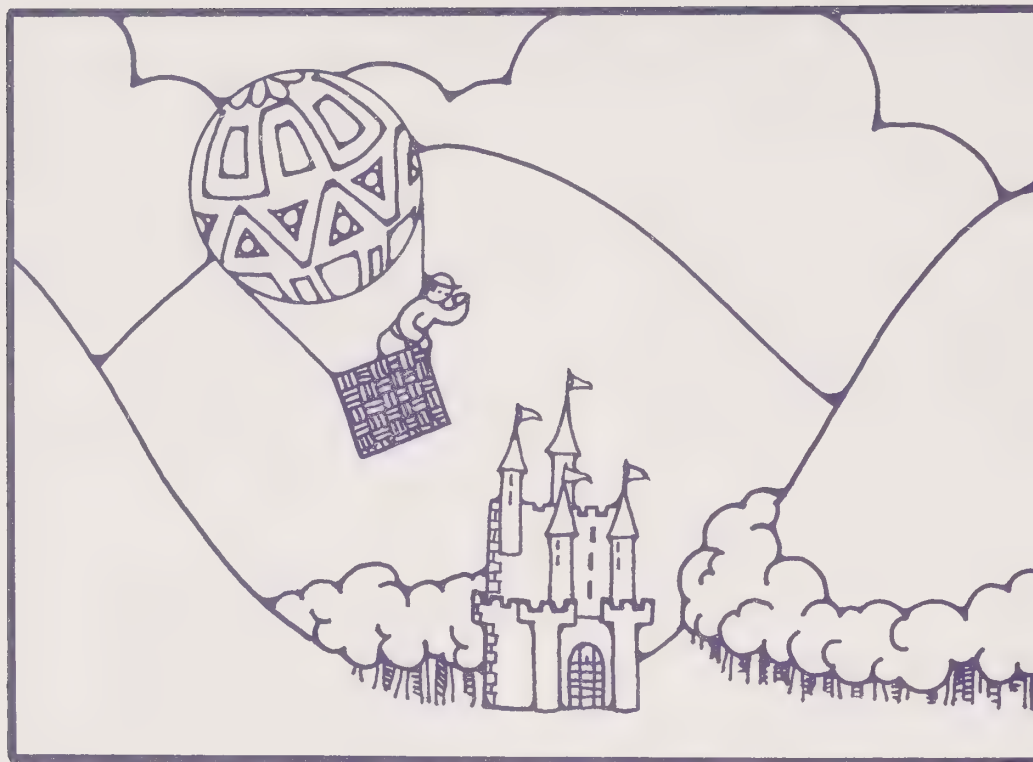
Here are a couple of ideas I prepared. Which idea do you like the best? Which one do you think is the most boring? Which do you think looks happy? Which looks sort of sad? (The pieces should include a broad range of ideas so that the children have something to bounce off.



Here is a nice large sheet of paper. You may want to build your design just in one corner, or maybe in three corners only, maybe on half the page, or maybe on all the page. Or you might just start in one corner and wander along. It will be fun to see what you do as you go along. (This pattern merely serves to help the children get their thoughts and feelings directed toward their work and to give the less confident child a bit of a boost off the ground.)

Variation

If one is not going to be continually moving from one new activity to another, children quickly become a little unchallenged with too much unstructured work.



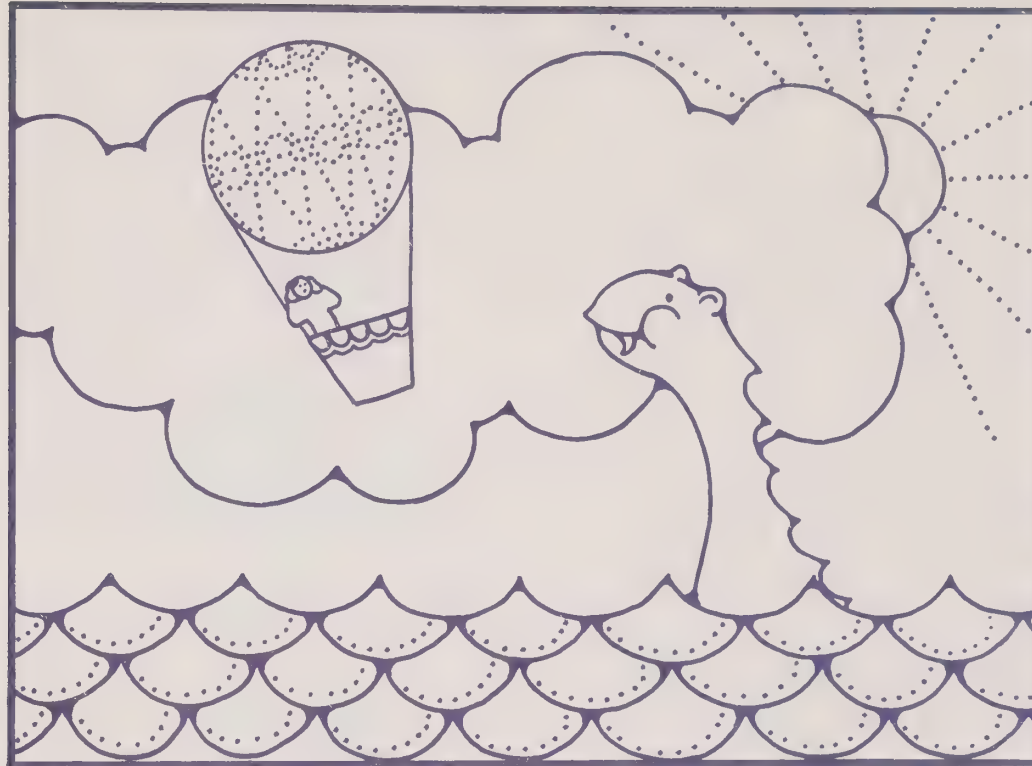
Here is a variation that helps them apply the collage to more disciplined picture building. It can be a mural or an individual project.

If you decide to use the mural approach, I would again recommend that the murals be no smaller than 2' x 4' -- one mural for every three children. Several sheets of paper can be taped together on the back.

If you decide on individual projects, the next session might go something like this.

LEADER

Last time we did a lovely design with collage materials, so maybe this week we can make a picture. The picture could be about "Where did the man in the balloon land?"



Here are a couple of ideas I started. As you can see I have not finished them. In my first picture what could I add in here in the corner? A castle? Good. What could I put on my castle? Beans and wood chips? Good.

I am going to give you each a nice large sheet of colored construction paper and a piece of chalk. Please draw in a very inter-

esting picture while I very slowly count to 30. You do not have to finish your picture, I just want you to get started. Where could that balloon land? In a field? Good. What kind of field? Hilly or plain? In a valley. Good. A happy valley or a sad valley? In the ocean? Good. What could be in the ocean? A big dragon? Good. A monster? Good. A ship? Good. What kind of ship? A submarine?

Good. Here is your paper and a piece of chalk. It's going to be lots of fun to do this picture because I know all kinds of exciting things are going to happen!

As children proceed, leader can give individual assistance where needed. Sometimes a child is groping for an idea. Or sometimes a child starts off too fast and things go out of control. The child should be helped back to the best of his or her ideas, and encouraged to build from there.

When the children have drawn in their pictures, they may want to choose materials that suggest textures of earth, rock, buildings, trees and so on, or they may want to experiment in a more abstract way.

With a big junk box full of materials, this kind of collage can be lots of fun.

More Themes to Stimulate the Imagination

Behind a big tree in a forest 500 years ago
or one million years ago

Who is the terrible creature that lives in
the bottom of the big dark well?

The beautiful garden of flowers, birds and
butterflies at noontime

As above at night, or at sunset, or in a

terrible thunder storm

The donkey, the cart, the farmer, a barn,
a hill and a tree

Behind a bush in the jungle

What kind of bird makes that loud screech in
the tree, in the jungle?

A lovely vase of flowers, a table and a chair

A funny patchwork animal on a mat

PAPIER~MACHE

Papier-mache is an excellent modelling material for children. It is as easy to use as clay or plasticine. It is light and inexpensive and it can be painted when it is dry. There is more room for expression when the form is at least 14" in one dimension.

There are two ways to work with papier-mache. The first one is to make a papier-mache pulp for modelling and the second is to apply small paper strips in layers with glue.

For the first method, you will need the following material:

A big mixing bowl. A roll of toilet paper or crepe paper. Wheat flour and cold water.

Tear the paper into the bowl. The bits should be as small as postage stamps. Prepare a good quantity because it will take up much less space when it is wet. Add some flour to the paper in the bowl and mix. Then add cold water gradually, working the mixture with the fingers into a soft dough. If it gets too sticky add more paper and flour. Break up all the lumps with the fingers. (Unused papier-mache paste may be kept for the next day by wrapping it in a damp cloth or plas-

tic wrap.)

With this type of papier-mache material, lumps of the mache may be modelled in the hands like dough or clay. It may be applied to an armature made of paper and string and left on permanently or formed over plates, dishes, bowls and bottles. Dried papier-mache forms that have been built up over a core can be cut in half with a sharp knife, removed from the core and then glued together again for finishing with sandpaper, paint and shellac.

In the second method, the paper is not made into a modelling pulp, but is torn into strips and applied in layers over an armature or existing object.

For this method, you will need the following material:

Absorbent paper--old newspapers, newsprint sheets, paper towels, etc. Wheat (wallpaper) paste or white glue, and water. Cottonthread, fine string or masking tape. Dowelling or heavy wire or sticks.

Tear the absorbent paper into small pieces about an inch wide and two inches long.

Don't cut the paper because the cut edges will show through the layers as ridges. Torn edges will lie flat and blend with subsequent layers. Dip the paper pieces into the paste and apply them to the basic form. If the children use two kinds of paper, such as old newspapers and newsprint sheets or paper towels, they will be able to apply alternate layers and to see when each layer is complete. There should be at least four layers of paper and paste. Leave overnight to dry.

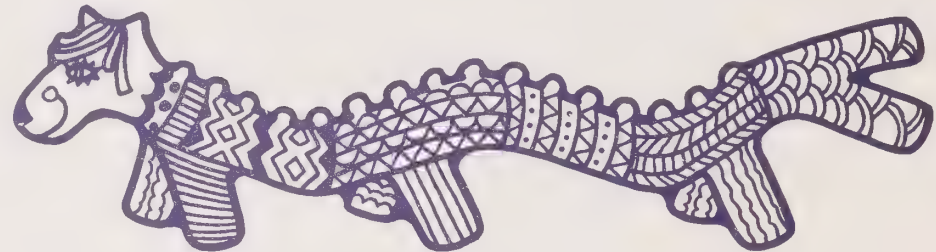
The project outlined next is a very interesting creature made by the layering method of papier-mache. (There will be waiting periods for drying and this time might be filled in with jig saw puzzles or reading. You might also set out materials for name cards as described under the section on signature blots. Leave out the step about ink blots and encourage fancy printing with felt tip pens, and lots of time-consuming little designs to fill in time while the very interesting creature dries.)

You will need

Absorbent paper--old newspapers, newsprint sheets, paper towels, etc. Wheat (wallpaper) paste or white glue, and water. Cotton thread, fine string or masking tape. Dowelling or heavy wire or sticks. Tempera paints. Brushes. Junk box materials.

LEADER

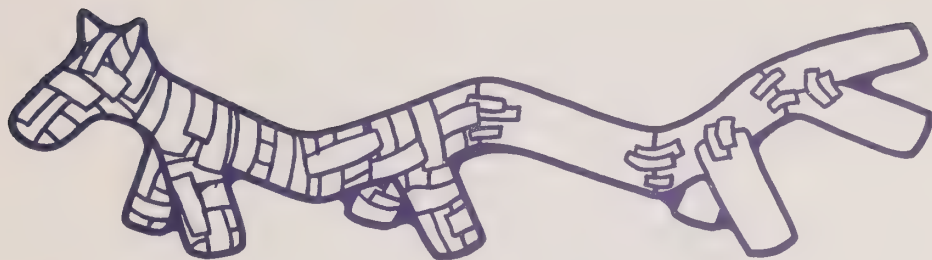
Here is a most unusual creature that I made. Maybe you are going to do one something like it or maybe you will do one quite different. Our creature lives in a strange faraway jungle, in a cave in a mountain in the middle of the jungle and this is how he looks now. (Show finished product.)



This is how he looked before I finished him. (Show rolled newspaper form.)



This is how I covered him with papier mache.
(Show children how you pasted small pieces
on top of each other.)



Now we are going to do one of our own. I
will give you newspaper that you can make
into rolls and shapes, like I did and some
string or tape to hold them in place. You
also want to strengthen him with sticks like
I did. Here are some sticks. When you need
one I will give them to you. (This ensures
that the child will get any help he may need,
if he is going off track.)

If you are not sure what to do, take a close
look at what I did. If you still don't know,
come to me and I will help you.

When our creature is all built, we will leave
it to dry for a couple of days. If you are
finished before the others you can go to the
jig saw corner, or read a book.

We have some lovely shapes here. Now we

must paint them with nice thick tempera
paint. Your creature can be in three colors
only. What could we do for design? Stripes?
Good. Round stripes, rainbow stripes?
Good. Wavy lines? Good. Spots? Good.
We could even make him all one color, or
his body all one color and his legs other
colors. Whatever you like. I am really
looking forward to seeing some exciting
looking creatures turn up here today.



When he is dry (we could do name cards while we are waiting), then we can add things out of the junk box on to the creature. What could we use for hair? Yarn, rope, cut paper, raffia? Good. I see you have lots of ideas. I can hardly wait.

Variation

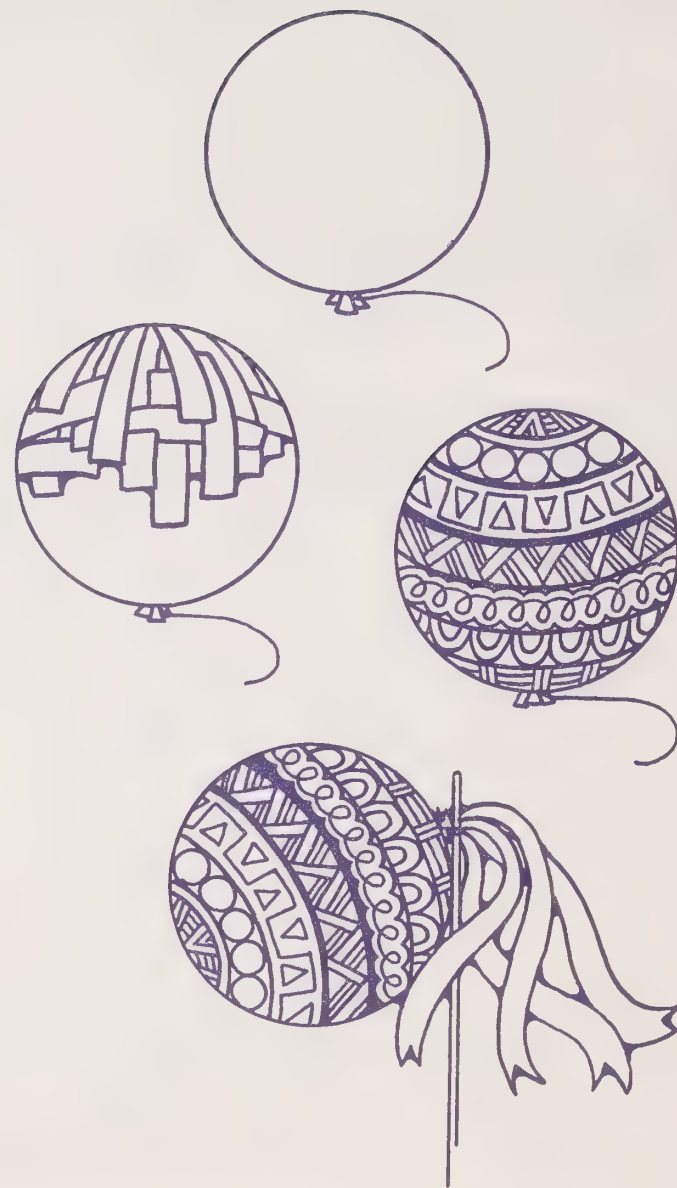
Here is a variation that ties in with the Easter egg project mentioned earlier.

You will need

The same papier-mache used for the interesting creature. Balloons. String. Tempera paints. Brushes. Pin. Balloon stick. Tissue paper streamers.

The balloon is tied up and 3 to 4 layers of papier mache are pasted over the balloon. After covering the balloons, sticking a pin through the mache will break them and allow the papier mache to dry from both sides, or if you prefer, leave them intact.

This leaves a form similar to an egg which the children can decorate with designs as they did in the first design project outlined in this book. It can then be attached to a balloon stick with tissue paper streamer.



MODELLING & POTTERY

Some playgrounds and day camps in Ontario may be located close enough to natural clay beds so that the children may be taken to dig up their own modelling clay. However on most playgrounds, commercial modelling clay of the self hardening type or plasticine will be used. I find that for the average recreational situation, self-hardening modelling clay is the easiest to cope with. However, with children up to 8 years of age, plasticine can be a creative activity. (After that age they often seem to want something more serious.) Plasticine is cleaner and easier to work with than most natural or even synthetic, self-hardening clays. It is easily softened in the sun or in the hands and may be used over and over again.

In these projects, one of the last steps may be spraying the work with shellac. Spray shellac is easy to use but dangerous for children to handle. The leader should always do the spraying.

"Environment" Project Using Plasticine - I

Children can get a great deal of imaginative activity out of playing with plasticine in an environment.

You will need

Plasticine. Large cloth or drapery of some kind. Objects to use for draping the cloth. Large table on which to put objects covered with drapery, or use floor. Sturdy table or smooth board on which to work the plasticine. Plastic covering for work table, if necessary. Junk box material.

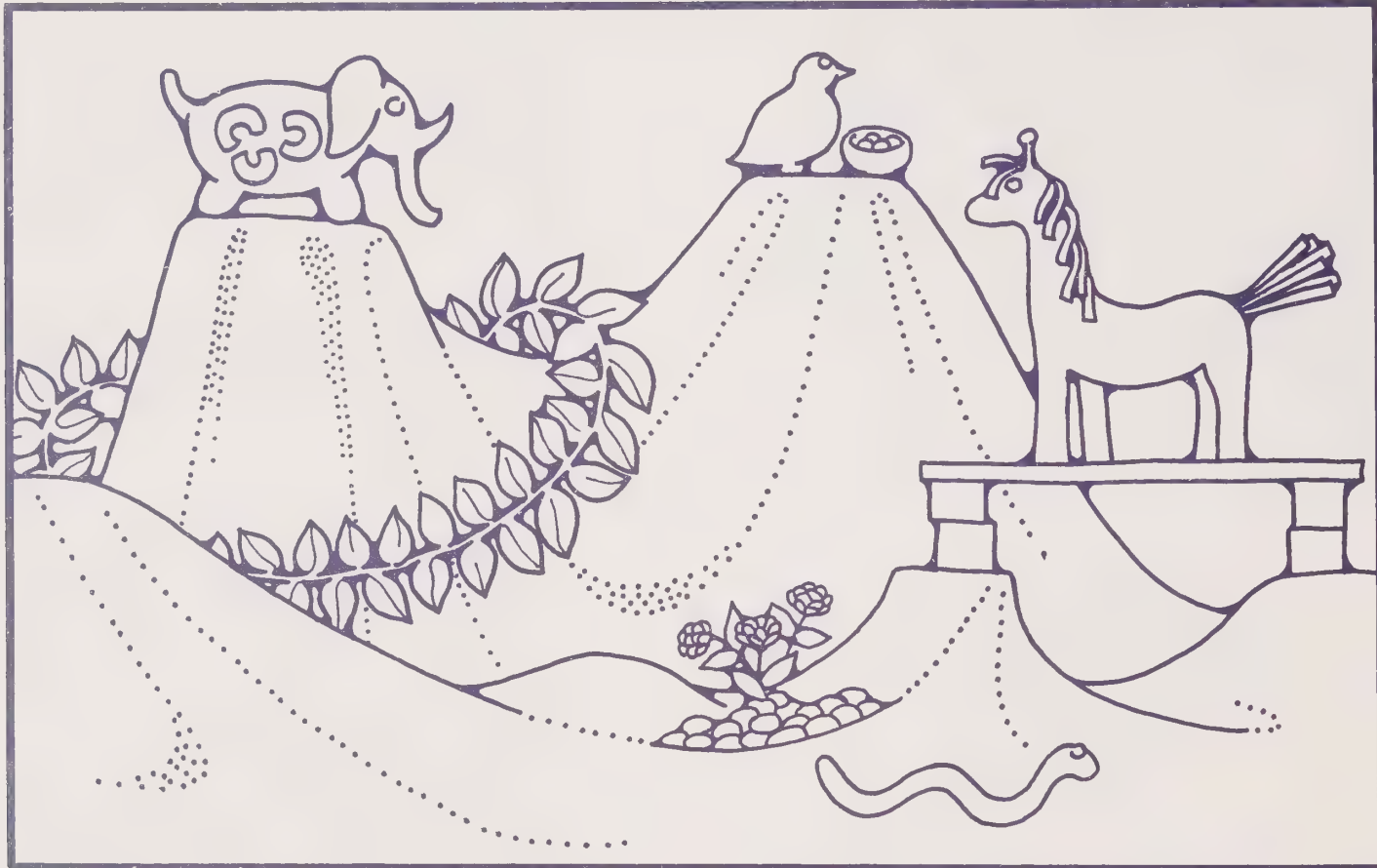
The simplest way to create an environment is for the leader to put a few objects down on the floor or on a large table and drape, with lots of folds, an interesting piece of material over it.

With a junk box nearby, which might, in addition to the usual, contain plastic leaves and flowers and stones or small rocks, it is not long before the children can create a magic world. There should be, usually, one cloth to three children. Or, if the leader is going to be more in charge, all the children can contribute to one cloth and the leader will ask for various items such as 'I think we need a tree here. How can we make one? What kind of a creature can live here? Who can make his cave?' (The leader should have a couple of sample creatures ready to set

the mood.)

This is quite an unstructured project and the children can make animals, birds, snakes, nests of eggs. Young children under five love making eggs in nests. Pieces from the

junk box which will not ruin the plasticine, such as toothpicks, buttons, pipe cleaners and bunches of raffia can be added to elaborate the creature. Crumpled tissue can be stuck among the plastic leaves for flowers and so on. If some blocks are available, it



This environment includes plastic leaves, plasticine animals decorated with raffia and macaroni, a bridge made from blocks and a rock garden made from beans.

will be no time before there are sections of walls and bridges.

As I said, the group can work on a whole project, but often it works out well if smaller groups get their own environments ready and at the end when it is complete, make up a short story about it. About five sentences should do. They can then chose a leader who will present the story to the other children.

It is important that the environment not be too literal. The more imaginative, the freer the expression for this kind of activity.

"Environment" Project Using Plasticine - II

The leader can create a background for the children, using stand-up cardboard settings rather than draping cloth over objects. All kinds of partial or suggested pieces of fence and buildings can be provided to stimulate the childrens' imaginations and help them develop their own ideas.

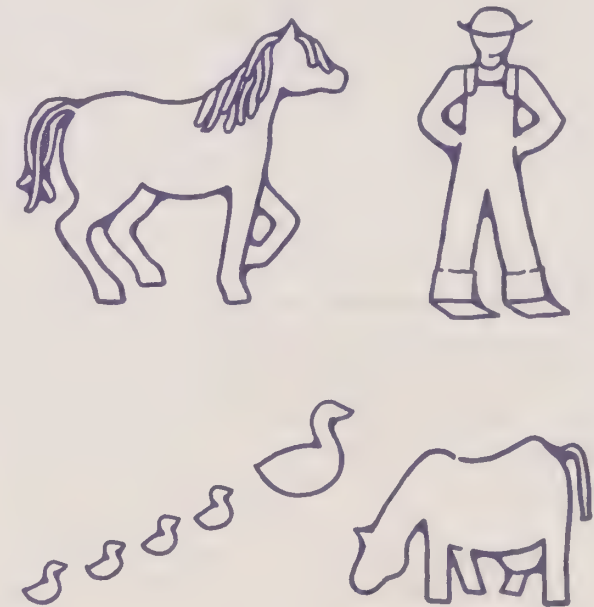
There is no reason why the leader cannot be creative too if things are kept open and not too literal. The session should be a dialogue between children and leader, the leader playing a creative role and taking part or getting clues ready. This is better than the passive role of merely providing materials and letting the children go to it.

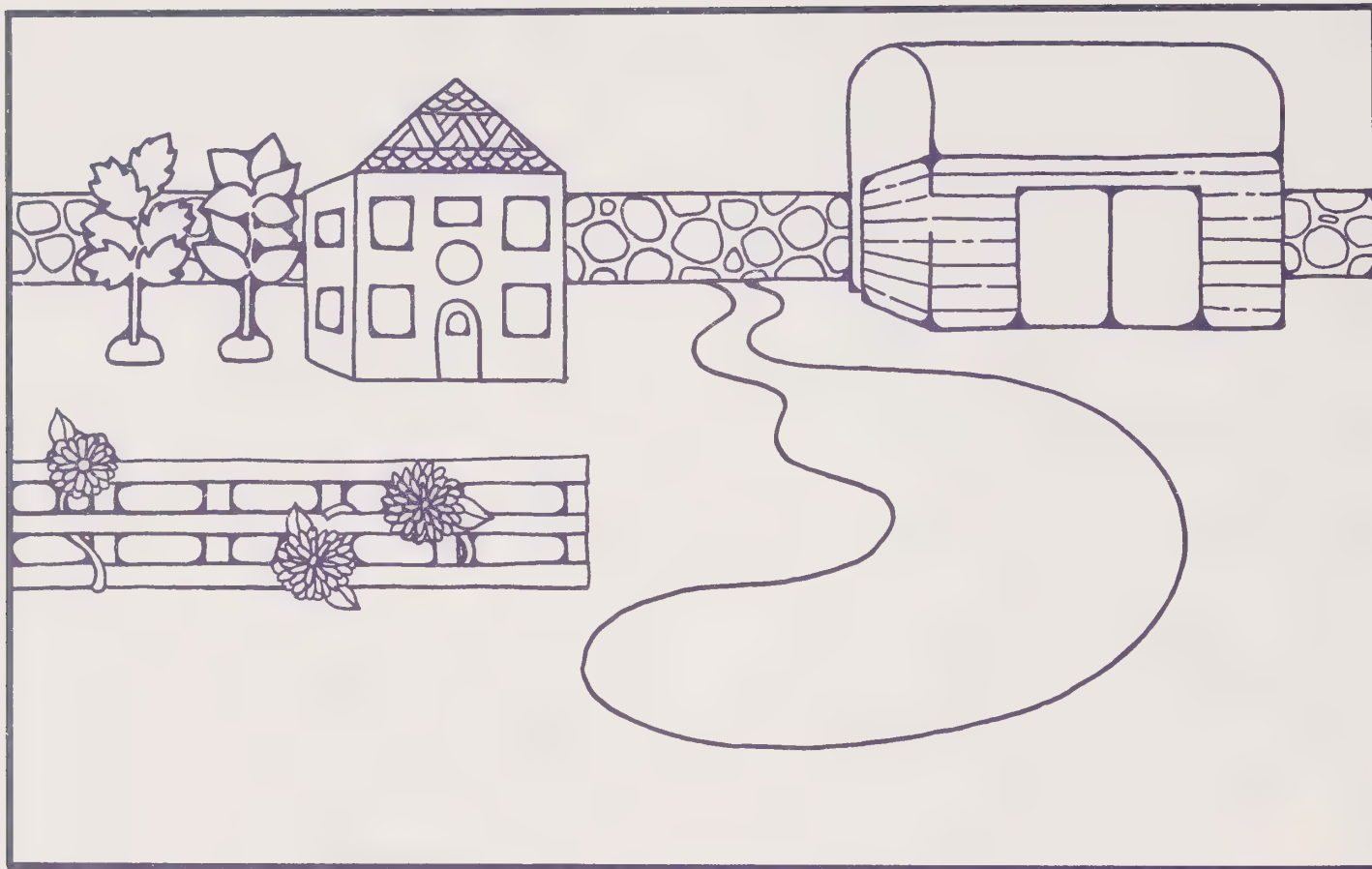
You will need

Materials as listed for the first environment project except that the setting will be made with cardboard stand-ups.

All kinds of partial or suggested pieces of fence and buildings can be provided to stimulate the childrens' imaginations and help them develop their own ideas.

The leader can get much of this ready. If they wish, the children can add on to the setting or create the people and creatures that live in the setting.





This environment includes plastic leaves, standup cardboard house, barn and fences, and a cutout paper pond and creek.

Pottery and Other Projects Using Drying Clays

Projects using clay that dries (as opposed to a material like plasticine) can be a problem unless one is getting into it seriously. Since in the average playground situation this activity is often undertaken on a one-shot basis or at the most two or three shots, all sorts of problems arise.

First of all, children aren't obliged to show up on a regular basis. Yet if a child starts something and doesn't return for three weeks, he or she may still expect to find the half-finished project waiting. Either one has to keep it damp all that time or throw it back into the clay pot to be remixed. Needless to say, the latter solution doesn't encourage the interested child.

Secondly, because of the unstructured program, proper storage must be available for unfinished work. It is not unusual for children to lose interest in a project after while even if interest at the beginning was strong. As a result, the amount of unfinished work grows and so does the storage problem at the playground. Added to this are the usual problems that are met when working with individuals at any time -- varying attention spans, difference in pace of learning and so on.

However, if the leader can get clay that is already prepared and ready to use and plan to use it in one or two connected sessions, clay modelling can be a good activity. This applies to both natural and synthetic self-hardening clays.

Let the children play with the material as they wish. Squeeze it, roll it, pinch it, bend it, pull it, pound it.

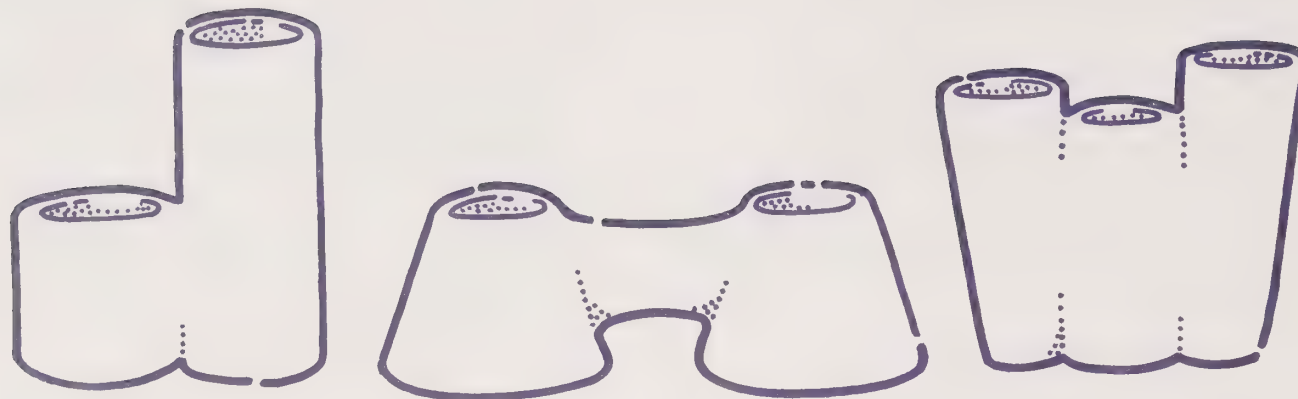
For a start, the children might like to make pots. A simple pot can be made by the coil method or the pinch method.

The coil method starts from the base which is cut out from a flattened piece of clay. Roll the rest of the clay out in a long, even roll between the palm of the hand and a flat surface. Fix one end of the roll around the outside of the base. Coil the balance of the roll, one round on top of another, until the pot is high enough. Place fingers inside the pot to support it. Then smooth the outside.

For the pinch method, take a small ball of clay in the hands and drive the thumb into the centre. Thin out the walls between the thumb and fingers. Keep on pinching the walls until they are thin enough and the pot is big enough.

Variation on Pot Making

Pots can be added onto each other as they are



being built. A design of this sort might hold dried flowers.

Further variation

The children can make strange animals by building up or adding parts onto the clay forms. While the clay is still wet, raffia tufts can be stuck in. If the clay is allowed to dry, designs can be painted on, and then protected with a coat of shellac. Raffia tufts can be glued on after this step.

As before, demonstration and participation by the leader can be combined for best results.

LEADER

Here is one of my clay animals. It hasn't



dried yet. What could I use to decorate it? Toothpicks for whiskers? Good. Some beans for eyes. How many eyes for my two-headed animal? Four. Good.

Here is a clay animal which has dried. How can I paint it? Tell me where I should put my brush. Could it be stripes or dots or plain or what? Show me.

I am going to glue some raffia on the tail. What else could I glue on?

Further Variation

A wall-hanging done by the group is an easy rewarding activity.

You will need

Self-hardening clay. Support-dowelling or a coat hanger. Rope or twine. Tufts of rope or yarn. Colored wooden beads or buttons. Darning needle and thread. Knitting needle. Tempera paint. Brushes. Spray shellac.

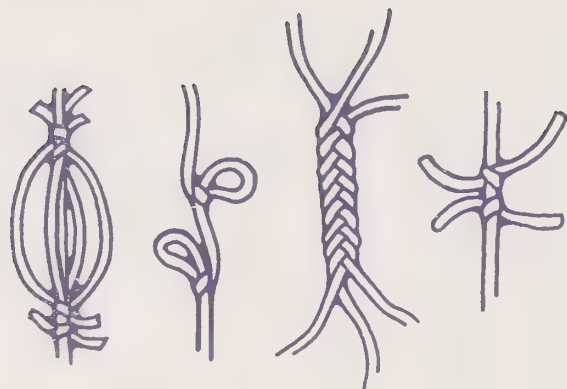
LEADER

Here is a wall hanging I started. It would be great if we can all work on it and have a group wall hanging.

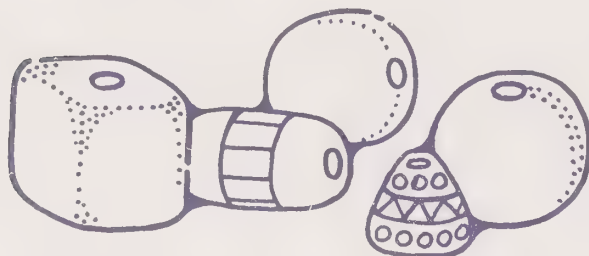
What are some of the things we can do with the string? We can braid it in places. Good.



We can have lots of little loops. Good. We can add in lots of string in one place by tying it on.



Now here are some of the ways we can make our stones. The holes have been made with a knitting needle. Some have been painted. If you paint some, be sure to ask me to shellac them for you.



MONOPRINTS

Printmaking of some sort is often included in a recreation program for children but I find that most approaches are more suitable for a classroom situation. Fabric printing, for example, is messy and difficult. The textile inks have to be specially bought and set up and effort could be better employed in more open activities. Potato prints are often wishy-washy and ill-defined. Results depend too much on luck. I have found that stick and spool printing is too difficult for younger children. Linoblock printing is a whole skill and should be a progressive study.

Monoprints are my choice as a printing experience for children in a playground situation. The monoprint can be defined as a one-shot printed impression produced by painting on a plain surface such as glass, metal or certain papers and then transferring the painted image to another surface such as paper, cardboard or cloth.

You will need

Glossy paper such as finger painting paper (12" x 18"). Colored construction paper, white cartridge paper or light-colored cloth. Newsprint. Board (at least 12" x 18").

Thickly mixed tempera paint. Brushes - large and small for different effects.

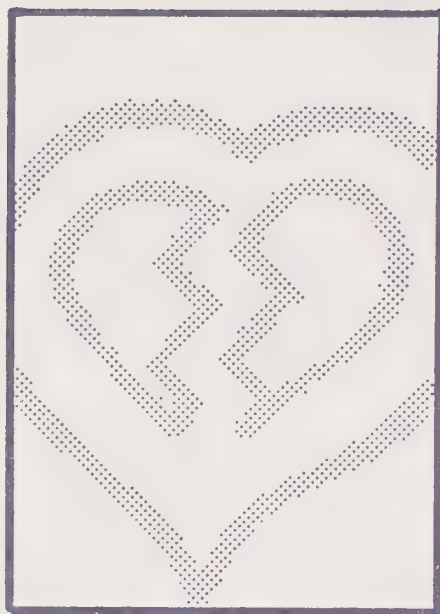
I find that ordinary glossy paper such as that used for finger painting is suitable as a replacement for the glass or metal used in more advanced work.

Each pot of paint should have its own brushes so that the colors will not get muddy. The children should print one color at a time. They can add another color over the original print when it is dry. If printing is done on cloth, explain that the tempera paint designs are not waterproof and the cloth cannot be washed.

The leader should always have worked through an activity at least partially and should always show the children this work. The examples should be simple and provide ideas which the children can use easily for successful results.

LEADER

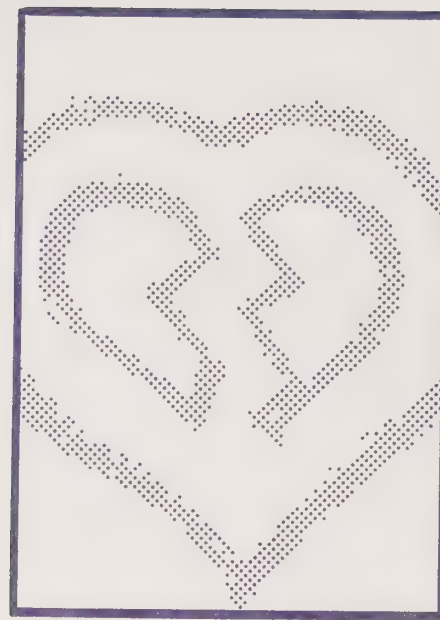
Here is an example of a print I did. You can do something like it or maybe something different.



How did I do it? Can anybody figure it out?
First I painted my design on this piece of paper, then I set the painted paper down carefully on a flat surface, with the painted side up.

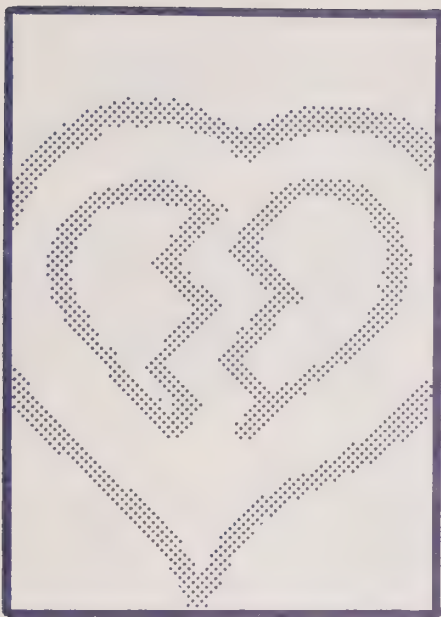
Then I laid a piece of blank paper over it and patted it down gently with my hand. All over. Nice and even. When I lifted it off again carefully, I had a monoprint on my paper.

Watch me now. What happens if I put too much paint? (Demonstrate.) What happens if I don't put enough paint? (Demonstrate.)



Who can show me how much is just enough? (Let a few try.) Good. Now we will practise on a sheet of newsprint. (Hand out master paper and newsprint.) Go nice and slowly.

Good. Now that we have practised a little we're ready to do our designs on this paper (or cloth).



We can either put them on very regularly in which case you will roughly measure it out, or we can put them on casually, some here and some there. We can only use one color at a time.

Variations

After the monoprints have dried, the children can continue to work on them. The next step might be to add a second color using a similar design or a completely different one.

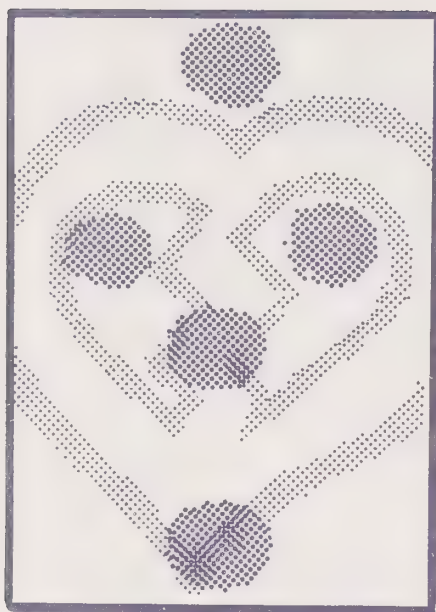


After this or instead of this, the children might try some of the following.

You will need

Styrofoam. Glue. Junk box materials.

When the print is dry, one can cut a simple design in a small block of styrofoam and use it to print over the basic monoprint. The children will probably want to use another color for this printing.

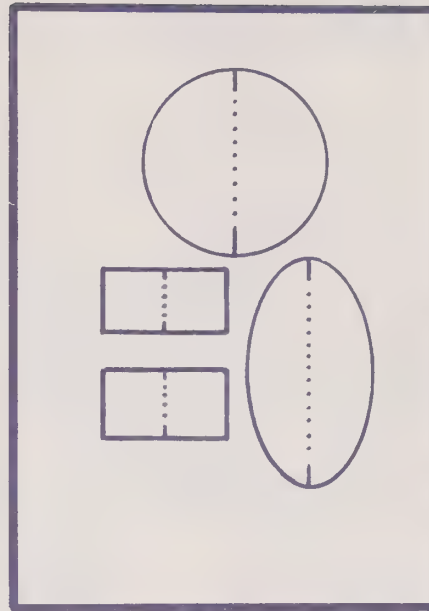


When the print is dry, collage materials can be used to add accents. The children might choose such things from the junk box as beans, beads, braided yarn and tufts. They may wish to make decorations such as toothpick flowers. The decorations can be painted before being attached to the mono-print.

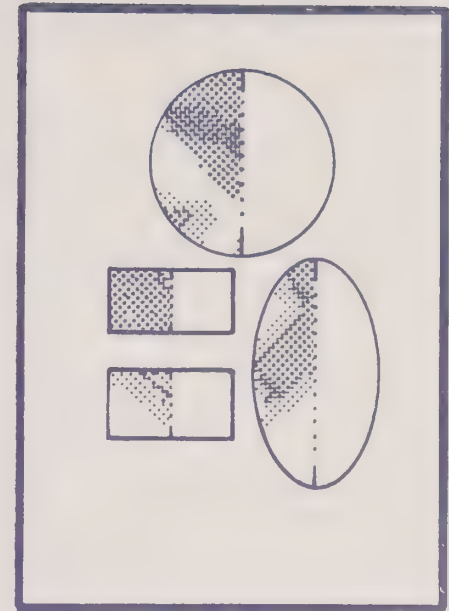
A dry print can be covered by a sheet of paper with windows cut in it. The magic windows fold back to reveal the designs underneath.



design



construction paper with
flaps folded



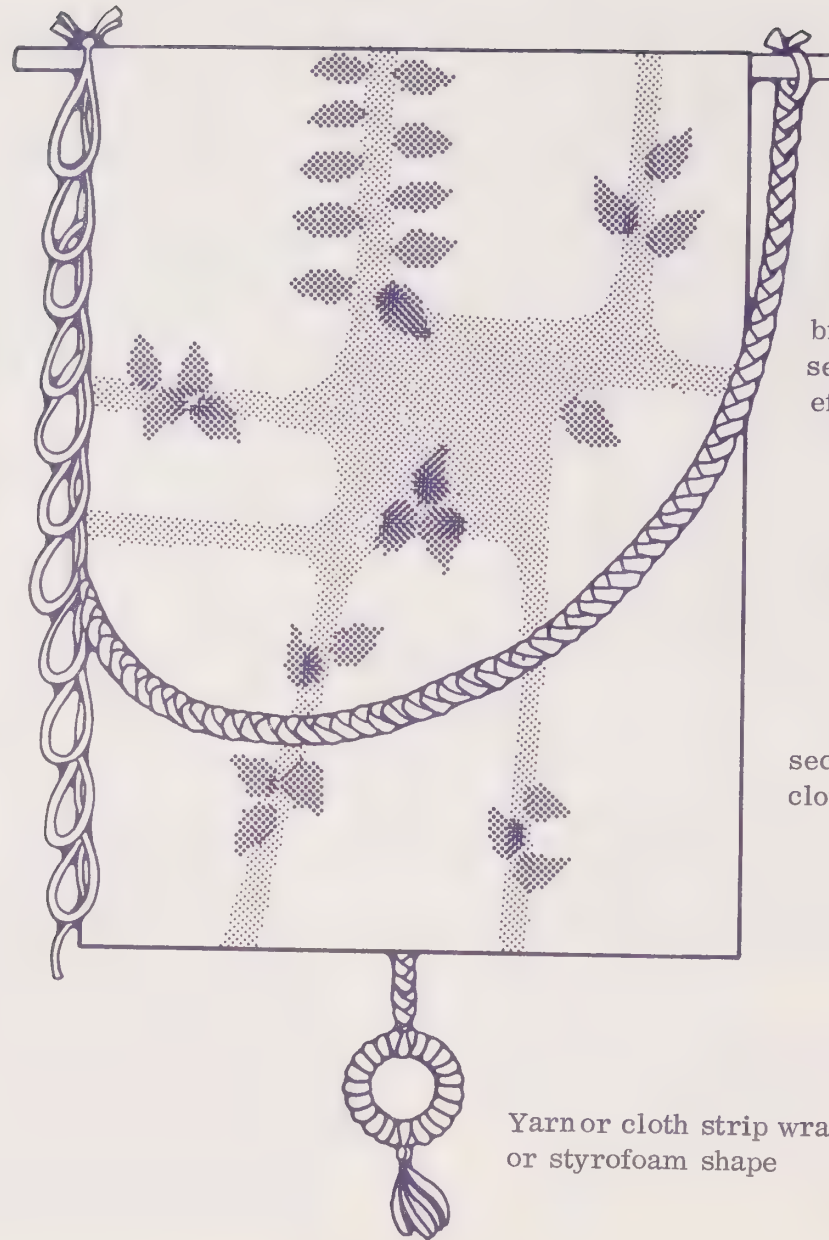
construction paper with
flaps pasted along top
edge of design

If using cloth, the banner or hanging can have cloth designs glued over the prints. Or add yarn designs using braids and loops. Or experiment with such things as buttons and beads.

In other words, once the original technique of making a monoprint is mastered, a number of variations can be developed from time to time over a period of weeks. You might continue this program for three weeks depending on the group.

If you introduce this activity again at a later time, you will find that not only the children that were involved in the original projects but also the newcomers will get into it much more easily than if it had not been established before. What this is due to, I don't know. Maybe some kind of think tank? Whatever the reason, the newcomer at this point will not have the same hurdles to cross that the original participants had.

loops of yarn and felt or
rope etc.



braids of thick yarn or
several braids joined for
effect

second print (or felt or
cloth pieces glued on)

Yarn or cloth strip wrapped around cardboard
or styrofoam shape

THINGS TO DO USING BEADS

Bead stringing and decorating with bead material has possibilities as a playground activity but I find it can be better used as a time filler when a child has finished work early or is not in the right frame of mind for the regular program.

For recreational programs probably the easiest-to-handle beads are the various shaped pastas such as macaroni. Some of these already have holes through which a needle and thread can pass. They can be quite exciting if they have been sprayed with fluorescent, metallic or some other paint spray. This, of course, must be done by the leader and preferably beforehand. It is dangerous for children to use spray paints.

You will need

Bead box material. Small sticks or pencils. Assorted paper and cardboard. Disposable plates. Felt tip pens. Glue. Spray shellac.

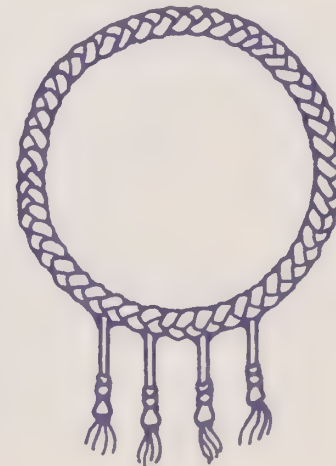
A bead box helps to stabilize the activity. It can contain such things as paint-sprayed macaroni, colored toothpicks, sprayed twine (for threading but also for looping and braiding), cut-up colored drinking straws, buttons,

beads and yarn.

The child can make up any number of combinations. The yarn or string can be the necklace and the beads the pendants or vice versa.

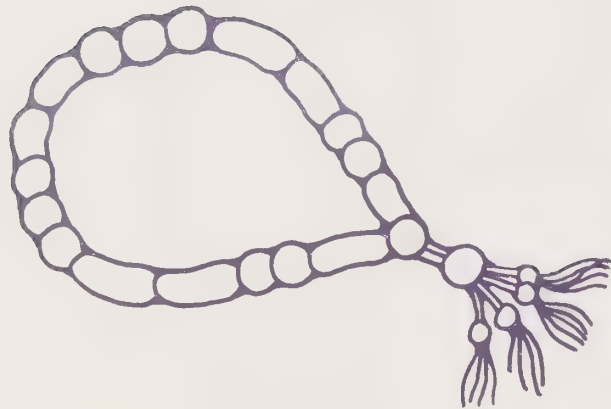
The child might also try a mini wall hanging (suspended from a piece of stick or even a pencil).

Another possible bead project is a collage on a heavy piece of colored paper or a sprayed pie plate. The paper and pie plate might be decorated with felt tip pen designs first.





As always, the leader should have an example or two already started (even if there is no time to finish them) and on occasion only this can be brought out. Ideas that are too available become dull quickly and don't inspire the child.



WOOD OFFCUT SCULPTURE

The possibility of using this project depends on a source of supply of wood offcuts which is easier said than done. However, if they are available, this is a nice free project in which the children can glue together wooden shapes.

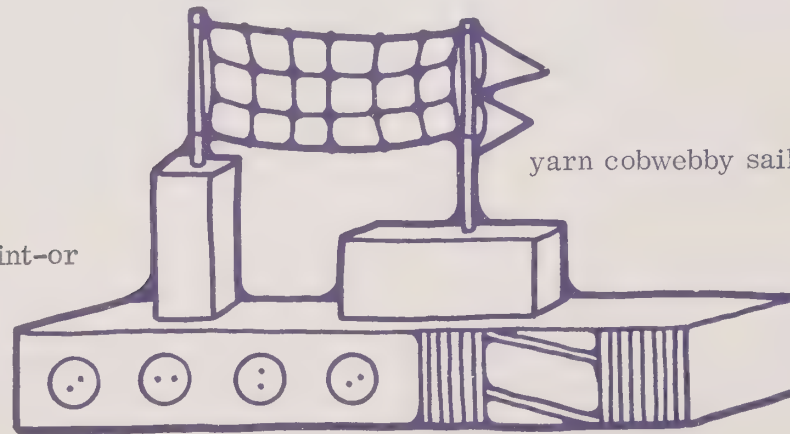
You will need

Wood blocks. Glue. Thick tempera paint. Brushes. Junk box materials.

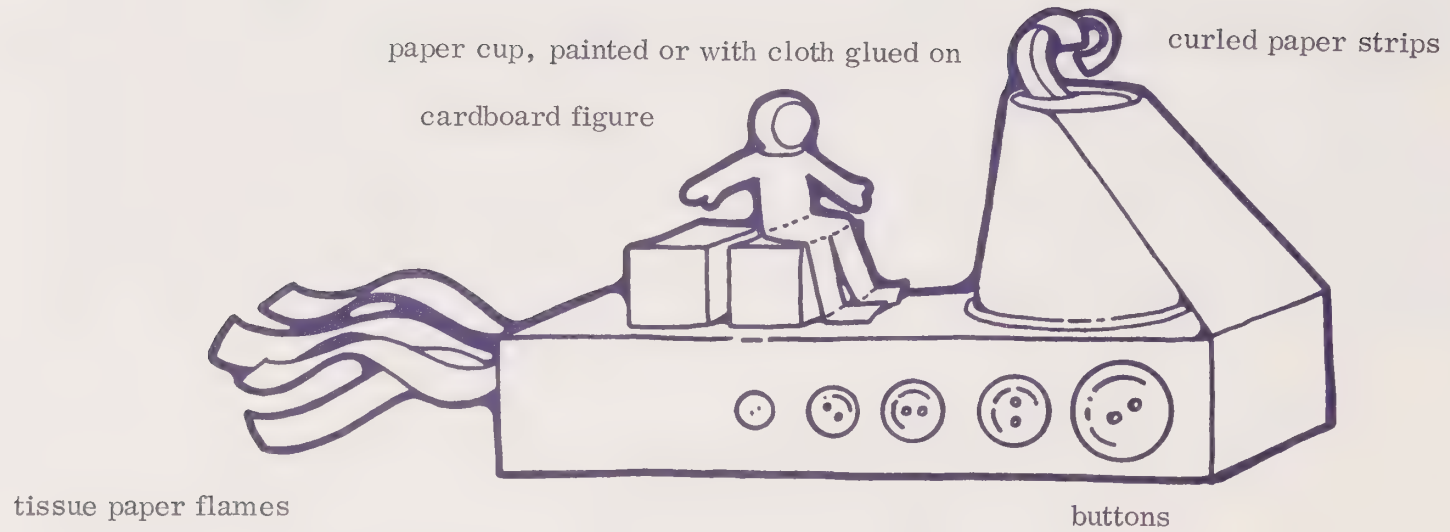
Here it is simply a matter of laying out

materials and letting the children go to it. The leader should have imaginative examples started to show to the slower or less confident children so that they may get an idea of the kind of alternatives that are available. They may work on a completely abstract design or they may want to try a specific theme such as a fantastic creature. If they have already explored this idea with felt pens, they may enjoy creating another creature in three-dimensional form. Themes such as the ghost boat or the strange rocket ship also give a sense of direction to wood offcut sculpture projects.

colored toothpick-and-paint-or-cloth design



strange rocket ship



PROJECTS WITH PAPER

Many projects using paper are more suitable for a classroom situation than for a playground. Some ideas are difficult to explain to younger children, time-consuming to demonstrate and in the end, turn out to be too dull to sustain interest.

However, if a program is set up that uses only a few basic manipulations of paper to add interest to a project, activities with this medium can be fun.

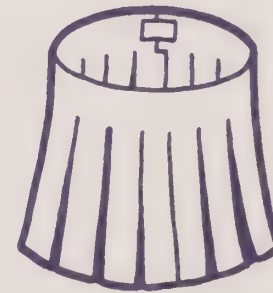
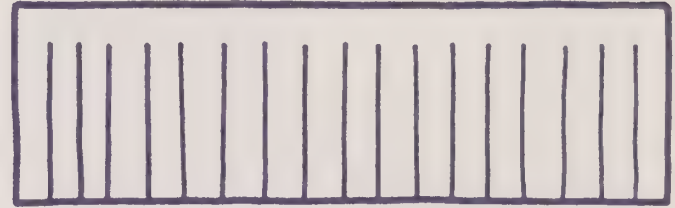
Learning to Handle Paper

The children should be able to master some basic ways to make interesting shapes from sheets of paper by cutting, folding and curling it.

CUTTING

Pieces or strips of paper can be fringed with a simple row of cuts along the edge. The only problem the children might have with this is cutting too deeply so the strip of paper

falls apart.



A fringed strip of paper glued, taped or stapled into a circle makes a pleasing decoration. Left flat, fringed papers can be varied in many ways. For example, they may be layered so that only the fringe part shows or several layers can be put together so that the fringe becomes thicker.

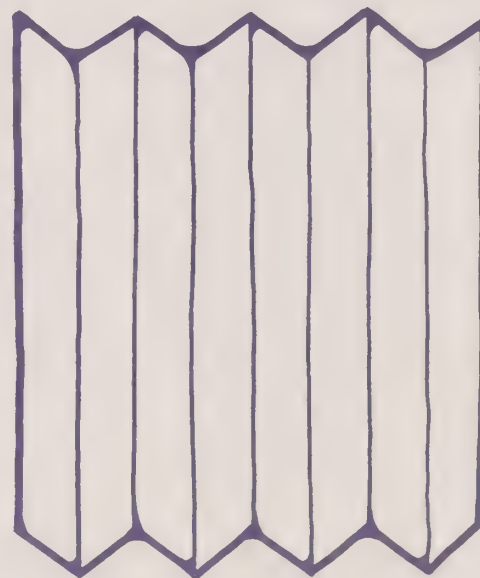
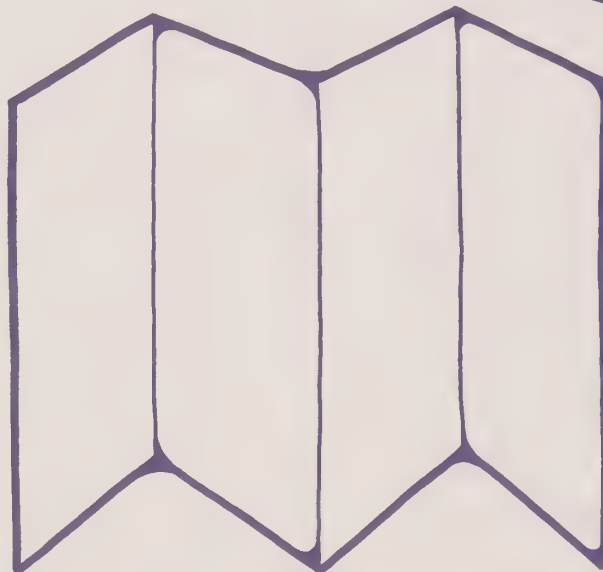
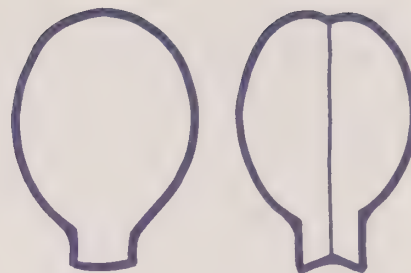
A circle of paper folded and cut toward the centre many times will open out into a fringed shape that suggests flowers or perhaps the sun.

Relatively simple cuts will allow paper to expand into shapes that bob about when suspended ... action which should encourage the children to try making them. The spirals can be made by following the contour of the paper, whether it be rectangular, square, triangular, circular or some shape beyond description.



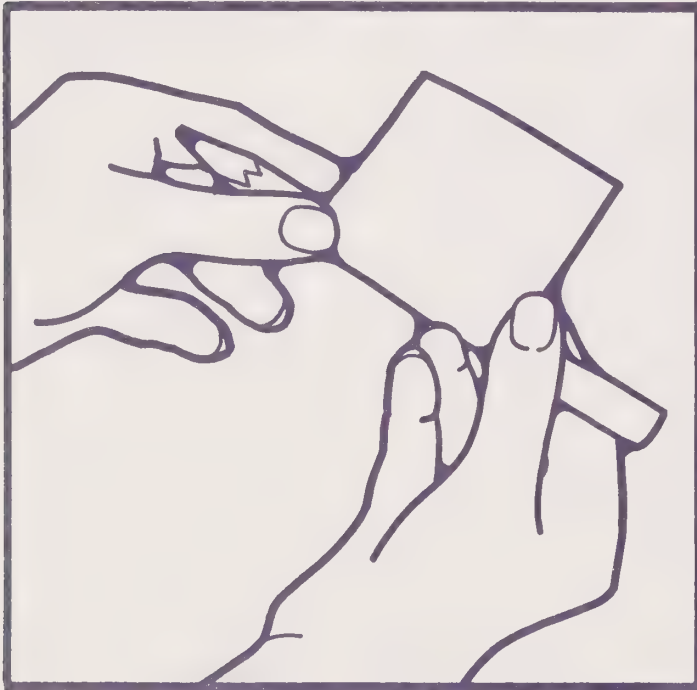
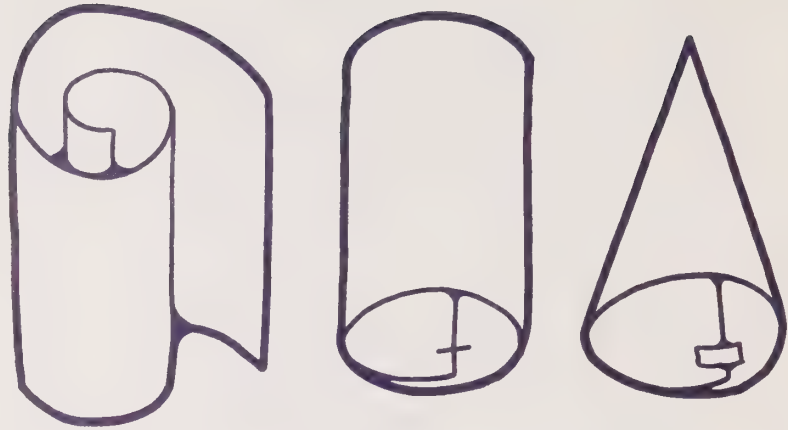
FOLDING

Lightweight papers can be creased easily by hand without scoring. To fold heavier papers crease them well with the thumbnail, edge of a ruler or the back of a scissors blade. Even the simplest scoring and folding will result in a three dimensional effect. For example, a flower petal shape scored and folded down the centre should give the children some idea of how this simple step can liven up their decorative work. Even the multiple folds that result from crumbling or twisting a piece of paper in the hand can create a special effect.

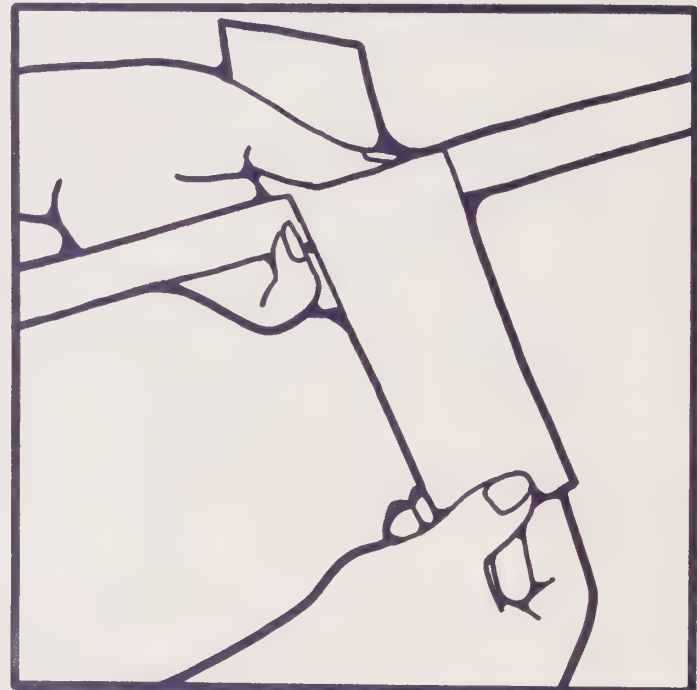


CURLING

A loose curl can be made by wrapping a strip of paper around the index finger, while a diagonal will result if the paper strip is wrapped in a spiral around a pencil or small stick. To make the paper curl into a roll, place it across the edge of a ruler (metal edge is best) or the blade of a scissors. Holding the paper down firmly between your thumb and the blade, pull the paper through. The paper will start to curl and will curl more if you repeat the process.



roll paper around pencil to curl



pull paper tightly over ruler edge

The children might make wall hangings, murals, pictures or lamps, using these paper techniques. A great variety of effects can be achieved with a few basic techniques by combining different colors and sizes. Material from the junk box adds more variety.

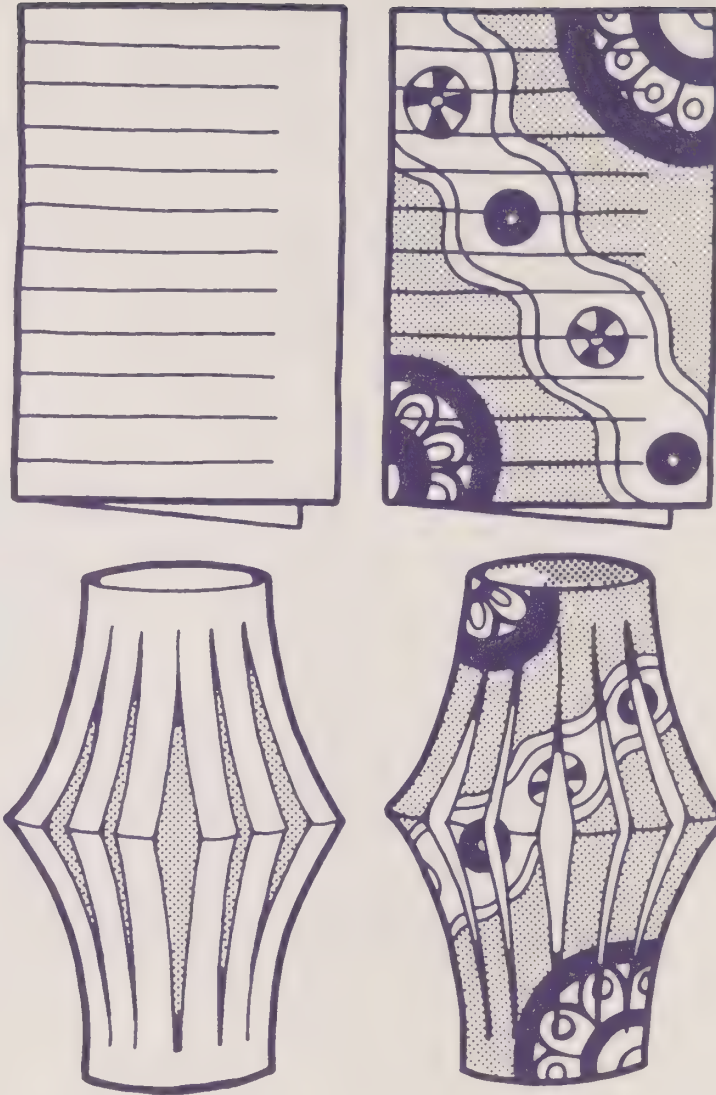
You will need

Paper of various sizes, weights and colors. Scissors. Straight rulers (preferably with a metal edge). String. Tape. Glue. Stapler and staples. Paper clips and clothespins to hold paper during construction. Pencils. Felt tip pens. Junk box materials.

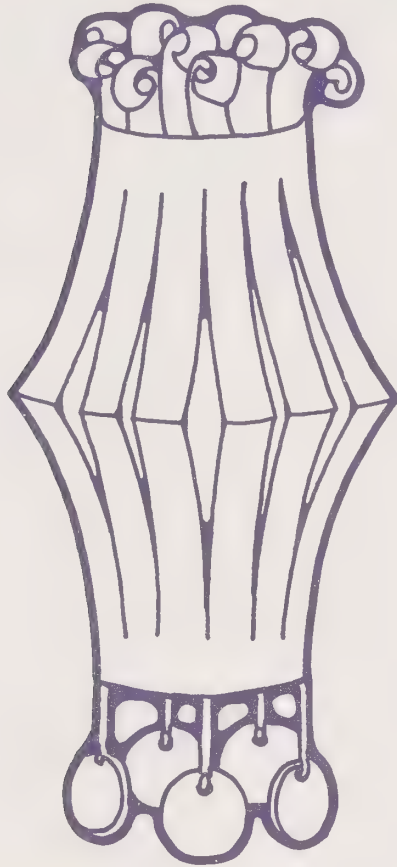
Paper Lanterns

Paper lanterns are easy to make. Slits are cut in a folded rectangle of paper from the folded edge to within one inch of the other edge. Then the paper is unfolded and rolled into a tube. When it has been stapled or glued at the top and bottom, a paper strip handle may be added for hanging.

The lamp idea can be built on by decorating the paper with felt pen designs before cutting it.

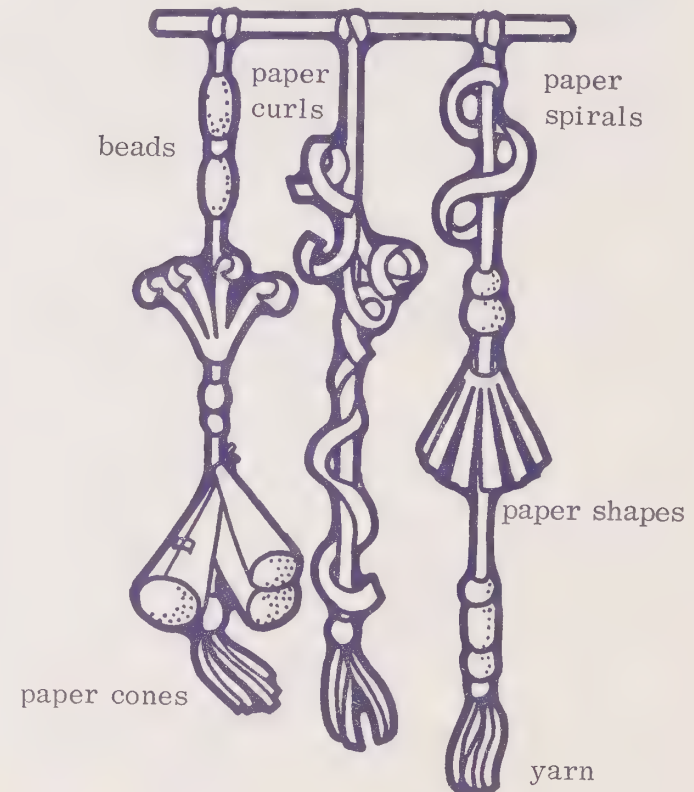


After the cut paper has been taped into a lamp shape, it might be decorated with paper curls, crumpled tissue, yarn or cardboard disc designs.



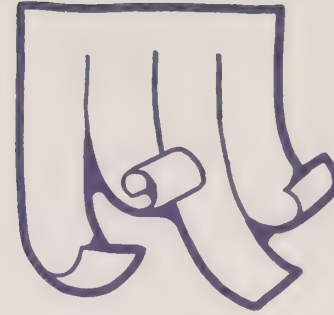
Wall Hanging

The leader might help the child prepare the stick on which the hanging will be supported. It might be wrapped with paper or something from the junk box. The paper decorations made by the child and items from the junk box are attached to string or rope and then hung from the stick.

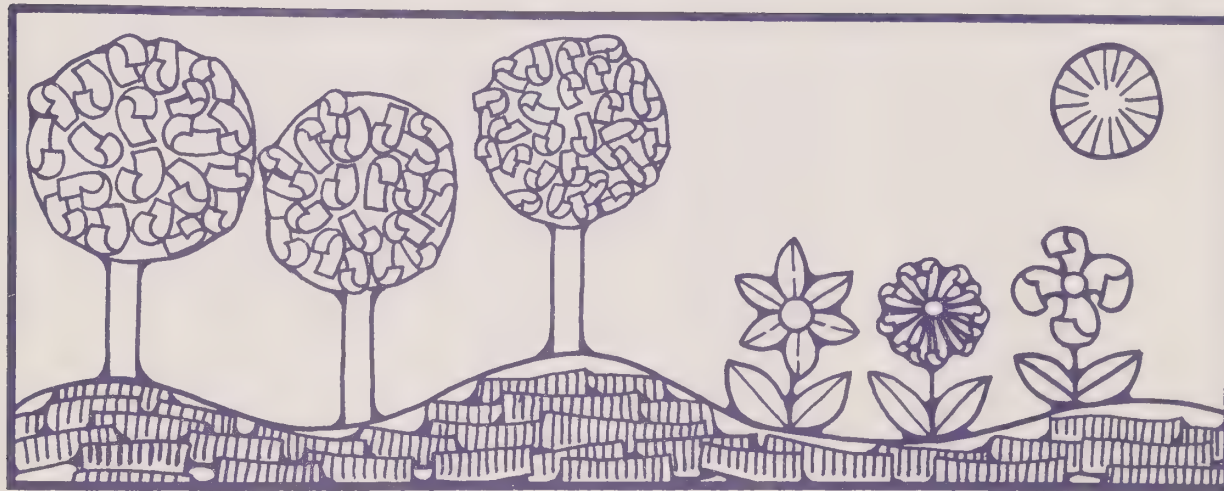


Relief Mural

The children might work on a mural where the leader has prepared an imaginative outline. Working with paper curls, spirals, fringes and other shapes, the children can fill in the details.



paper cut in fringes for grass



paper curls, spiral paper shapes, paper cut in fringes for grass

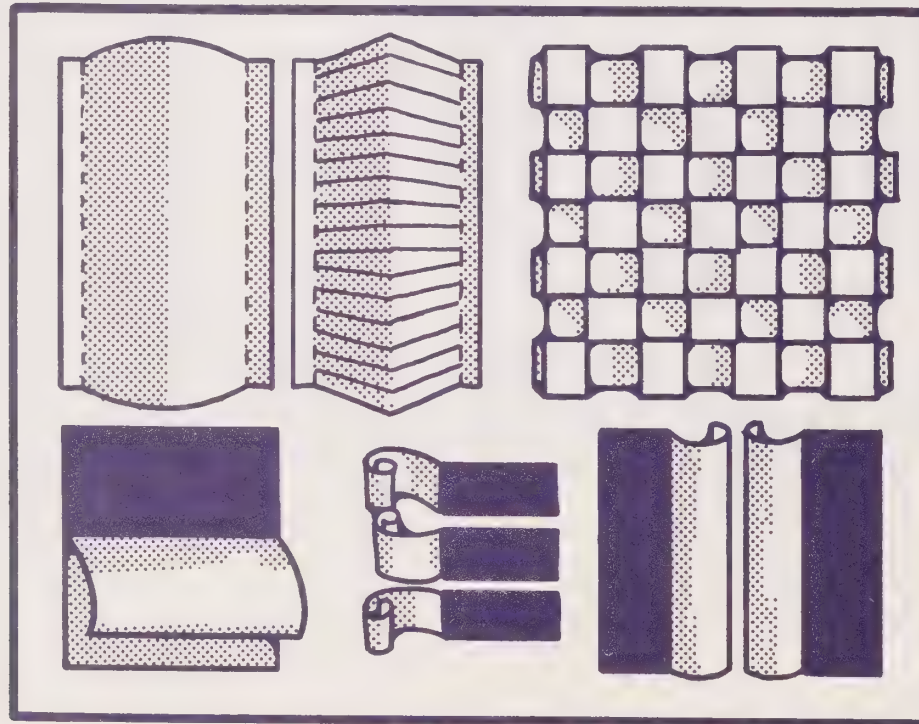
Magic Window Pictures

To do this project, the children work on a piece of colored or white construction paper 18" x 24" and cut windows of different sizes and shapes in it. Later it is glued, stapled or taped over another sheet of paper of a different color.

Every cut made in the paper will change its surface appearance. Cuts can be made with straight or curved edges and in such a way

that the cut-out piece can be bent back or curled. The children might be encouraged to imitate shapes seen in nature such as the shape of fish scales, leaf or petal shapes.

In this project, the slashed paper might be woven with paper strips. The inserted paper strips might also be decorated. Strips of cloth might also be used. The possibilities are endless. Older children from ten years up can also prepare pieces of cut paper which can be folded with tabs for glueing and stuck on the background.

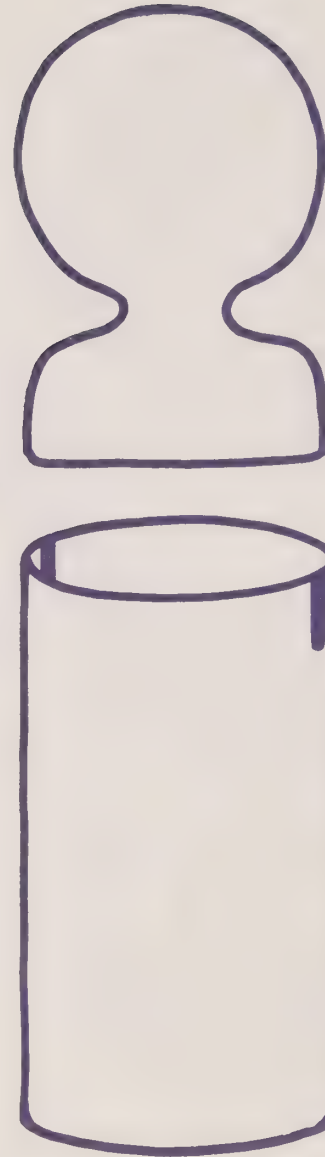


Paper Tube Figures

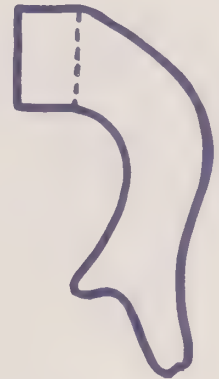
This paper project can be fun if the leader is able to collect the necessary paper tubes. If you ask the children to bring their own, two or three will. The rest will usually forget and the leader is stuck with starting something that cannot be completed satisfactorily.

Tubes can be used vertically to make figures or horizontally for animals. Arms, feet and other details can be inserted in slits or glued on. The leader can bring out the junk box and the children can add on buttons, yarn or other bits and pieces. Additions such as arms can be cut out of cardboard with a tab included for glueing.

If felt pen designs are used to decorate the figure, the activity can last quite a bit longer and be more involving creatively.



head cut out of cardboard can sit in two slits on the body



arm attached by foldable tab or inserted into slit

Paper Creatures

A number of creative projects using paper and cardboard creatures, people and mini-environments can be developed for use in the playground.

First let's consider the creation of three creatures, an animal, a bird and a fish.

The best paper for this particular project is Bristol board cut into appropriate shapes. Pieces about 10" x 6" are suitable. They are big enough to allow room for expression but not too hard to support.

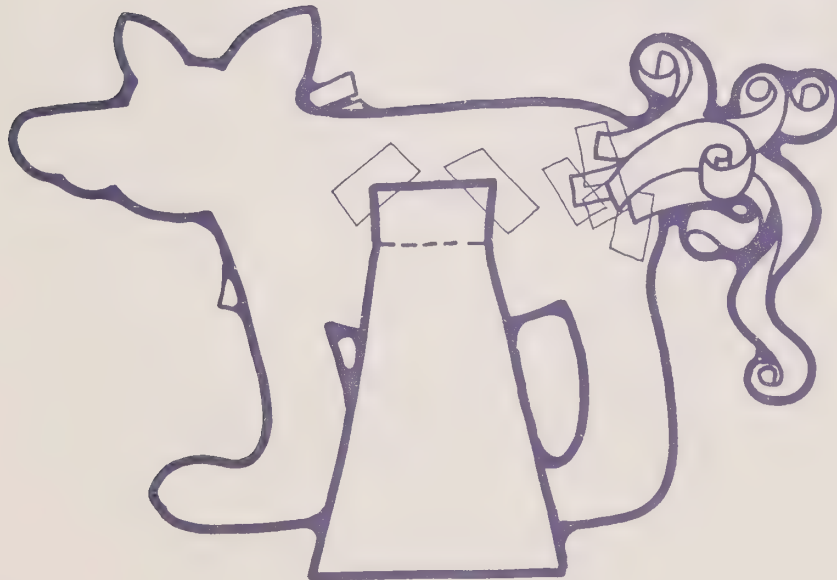
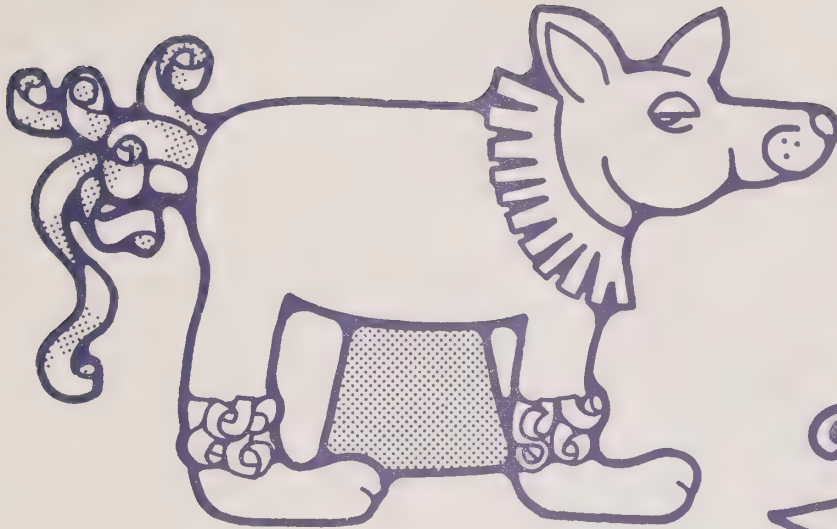
LEADER

Here is a very strange creature that I made. As you can see, he has paper curls for his fur, yarn tassels on his feet and ribbon on his tail. He stands up. What makes him stand up? An easel at the back. Good.

Now you can make one something like this or something different. The main thing to remember is to go nice and slowly and as neatly as you can. No scribbly marks please. Later we can make a bird or a flying fish in the same way.



(If leaders feel up to it, they can construct a simple holder out of dowelling or coat hanger wire which can hang overhead and act as a support from which the birds or fish hang. The leader can start and the children can add on all kinds of hanging vines and whimsical decorations to this airborne world.)



Stand-up Cardboard & Paper Mini-Environments

Here the leader starts a mini-environment that the children can add to directly or in which they can place creations they have already made. Again there is no reason why the leader should not be creatively involved as long as there is no demand for the children to take an adult approach. A lively theme for a start might be The Fire at 50 Prince

Street. The leader prepares a few elements such as the house, a couple of bushes and a car to give the children a clear idea of what the general approach is.

Then some questions are put forth to get the children's energies directed to the activity. Again these are only suggestions to keep the project moving. It does not matter whether the elements mentioned are actually done.

LEADER

Here is a story world I prepared, or at least parts of it. Who can tell me what other things we should have in the picture? A fire engine? Good. Firemen? Good.

What about the house? A cat at the window? Good. A ladder going up to the window? Good.



The bird world

hanging grid or canopy



Does the house have a garden? Where could that be? Good.

More Themes to Stimulate the Imagination

Sunday afternoon in the park last summer
Dr. Bloggo's fantastic zoo
The land of the flat people
The messenger brings news to the castle.

As a rule, a project such as this does not

work out very well outdoors as the wind blows things over so easily. However, it is an excellent undertaking for an Open House.

Open House is a very special event for children and at such a time they have a tendency to become a little over-intent on their own efforts. This is of course a natural reaction. A group activity at the time of the event will enable the children to demonstrate their activities in a more relaxed way.



Land of the flat people

Headbands & Masks

Making headbands and masks from paper is an activity which lends itself to imaginative activity and is always very popular with children under ten.

You will need two kinds of paper, one fairly

stiff for the basic headband or mask and tissue paper for decoration.

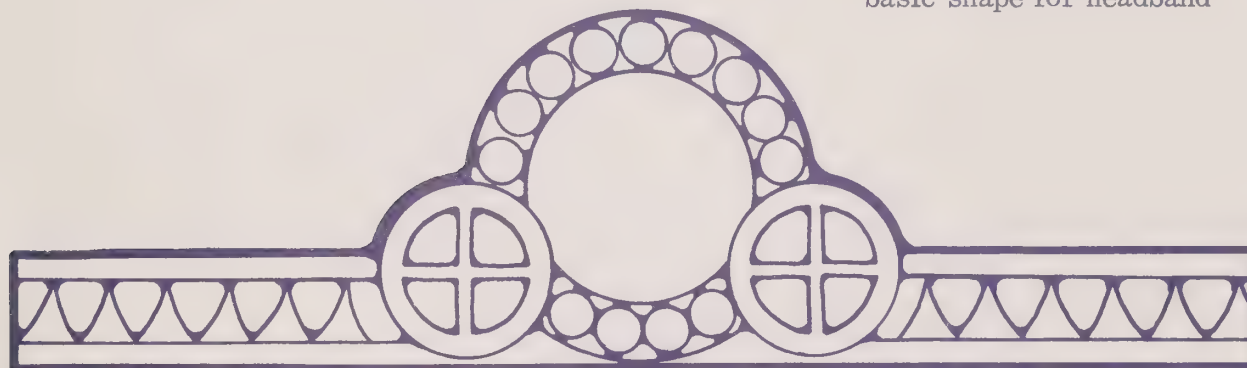
LEADER

Here is a headband I started. Making headbands can be lots of fun. We can put fancy designs on them.

The leader gives out precut shapes or lets the children cut their own using a basic design. Without some guidance at this point, they get confused.



basic shape for headband



tissue streamers

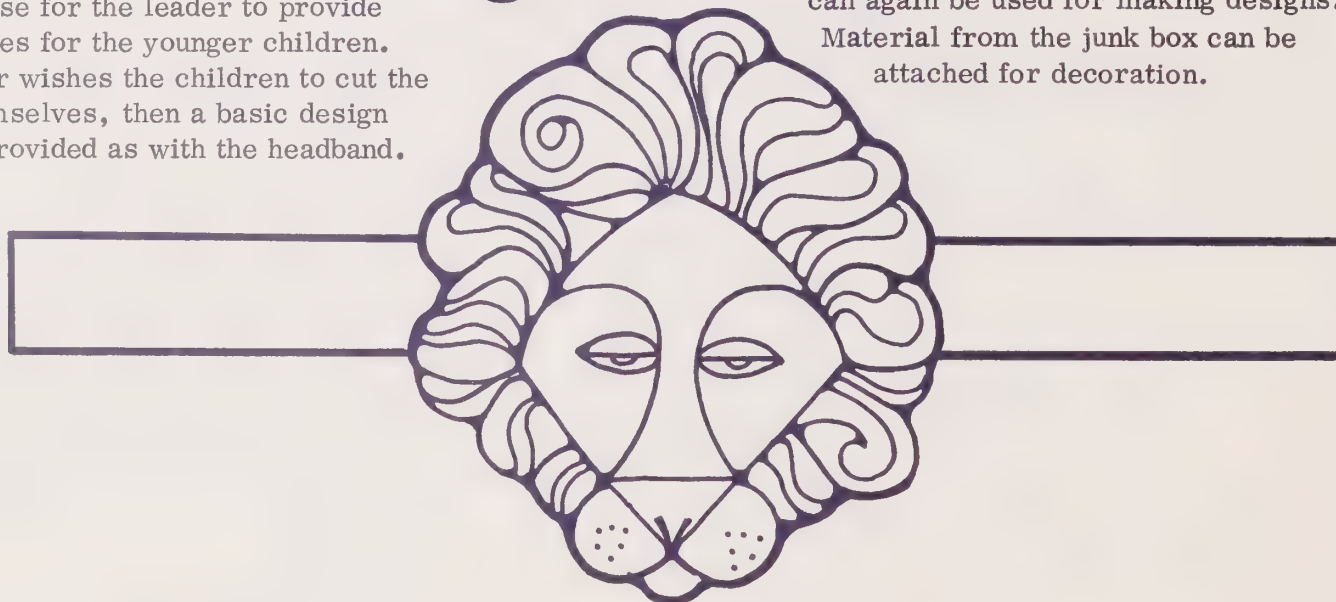


Felt tip pens can be used to make colored designs. When this is done, strips of tissue paper can be glued, taped or stapled to each side and to the crown for added effect.



The masks can be done using the same basic shape as for the headband. Or the face part of the mask can be cut larger. It would be wise for the leader to provide precut shapes for the younger children. If the leader wishes the children to cut the shapes themselves, then a basic design should be provided as with the headband.

Masks might be made of colored construction paper. The felt tip pens can again be used for making designs. Material from the junk box can be attached for decoration.



SIMPLE PUPPETRY

Puppetry can be an exciting activity but there are two problems which arise. First, how do you make a very simple puppet and second once made, how do you use it?

I will outline here a puppet activity that I have tested out successfully in varying conditions with a wide number of children. It can be handled by all ages from 6 to 12 years. It is even suitable for children over 12 when some more sophisticated trimmings are added. So for this activity we will look first at making the puppet and the puppet theatre, then an approach to using the puppets in a creative-drama manner.

Usually the leader prepares a theatrical setting beforehand to which the children can add detail. If the program is one with a great deal of continuity, the theatrical setting can be done by the children. Generally the work will go smoother if the leader prepares the groundwork, at least for the first project.

You will need

Paper of various kinds and weights. Cloth or cardboard about 4' long for theatre settings. String or strong thread. Balloon sticks or

dowelling. Glue. Scissors. Felt tip pens. Toy drum or some instrument suitable for introducing the performers. Items for making rhythm instruments - metal pipes, plastic bottle and beans, tin cans, sauce pan lids.

The theatre

This can be a piece of cardboard box or part of a roll of corrugated paper. If none of the available building materials are substantial enough to stand on their own the theatre can be suspended with threads from the ceiling.

Two wings can be formed by suspended pieces of material from the ceiling

Wings can be formed by suspended heavy sheets of paper taped on the back. 3' to 4' high.

The wings can be hung over a table or set right on the floor.

When the basic environment is ready, the children can embellish it with lots of detail, creating an interesting setting for their puppets.

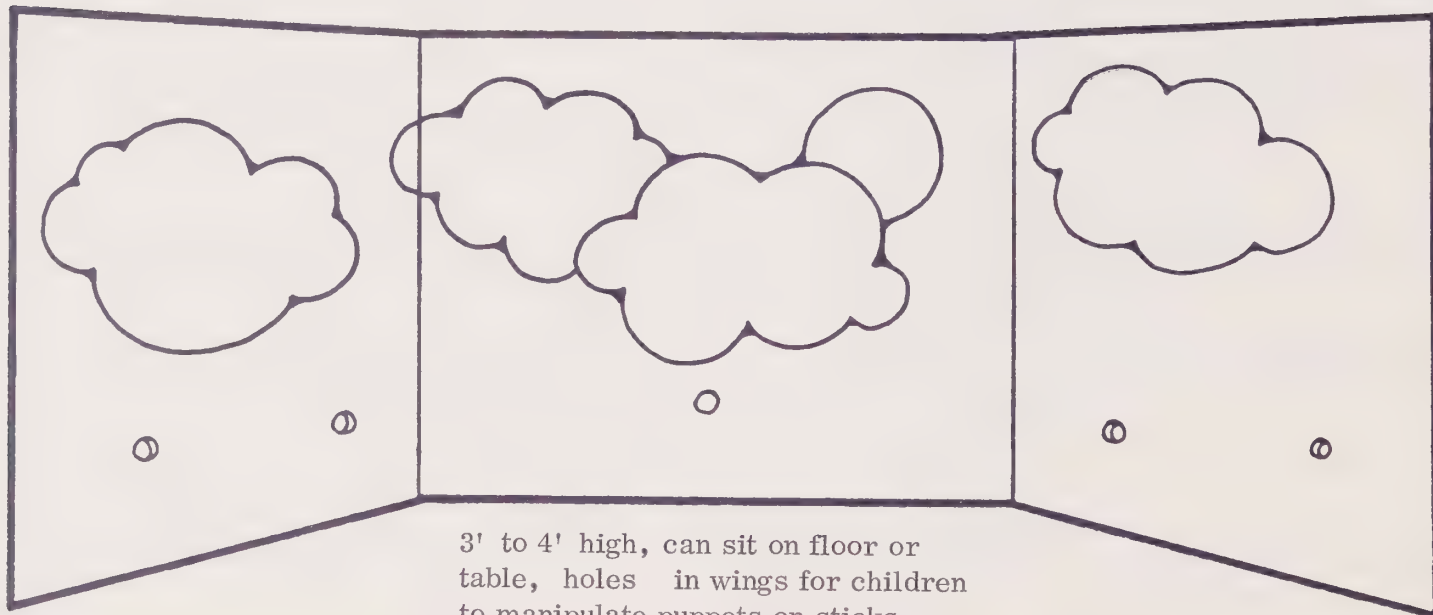
LEADER

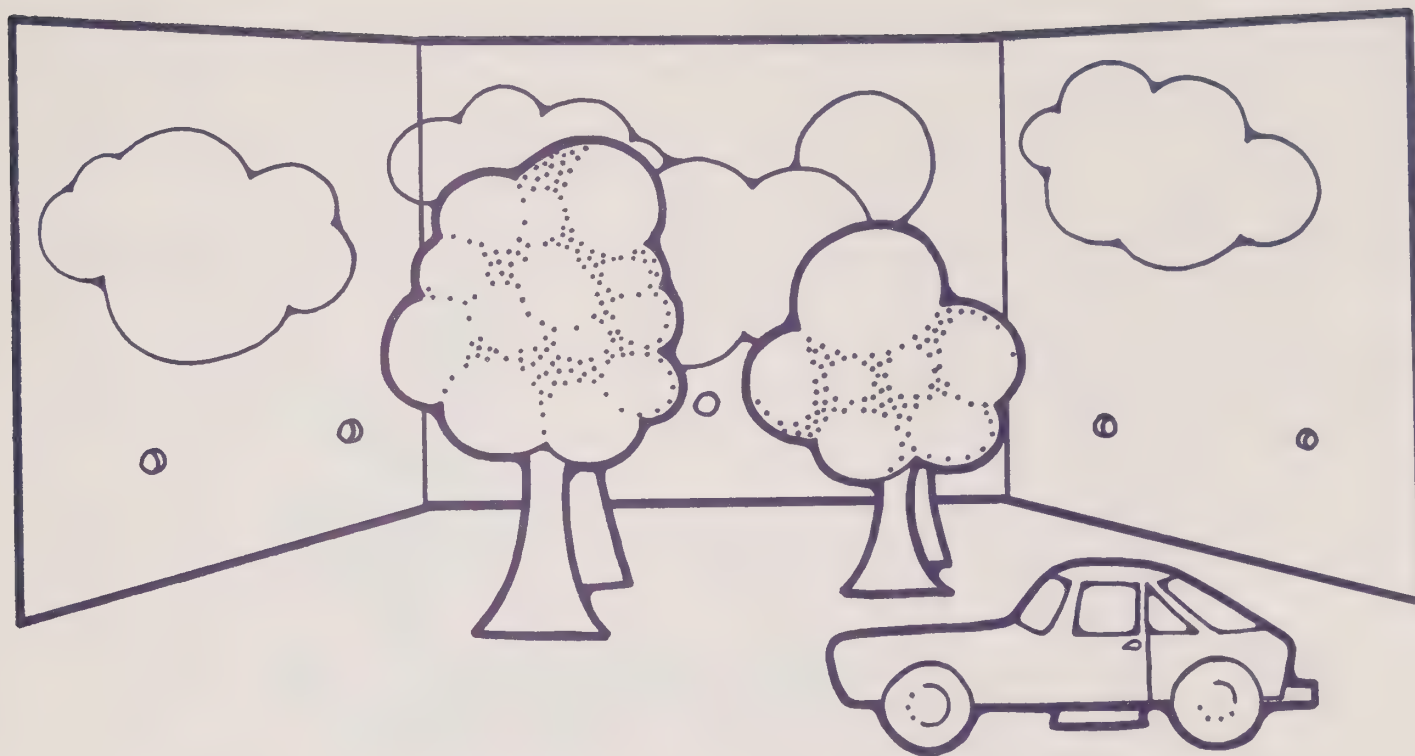
What is our environment going to be about? Is it going to be about the Witch of Bagoor's Castle? Or the Hidden Valley? Or the Cave of Dr. Chuga? Or a Moonscape? Or the Ocean Mystery? Or what else could it be about?

When this is decided, the children then help to build colorful detail onto the setting. Or simple props such as a mountain or a tree, or a piece of wall are built using cardboard supported by easels.

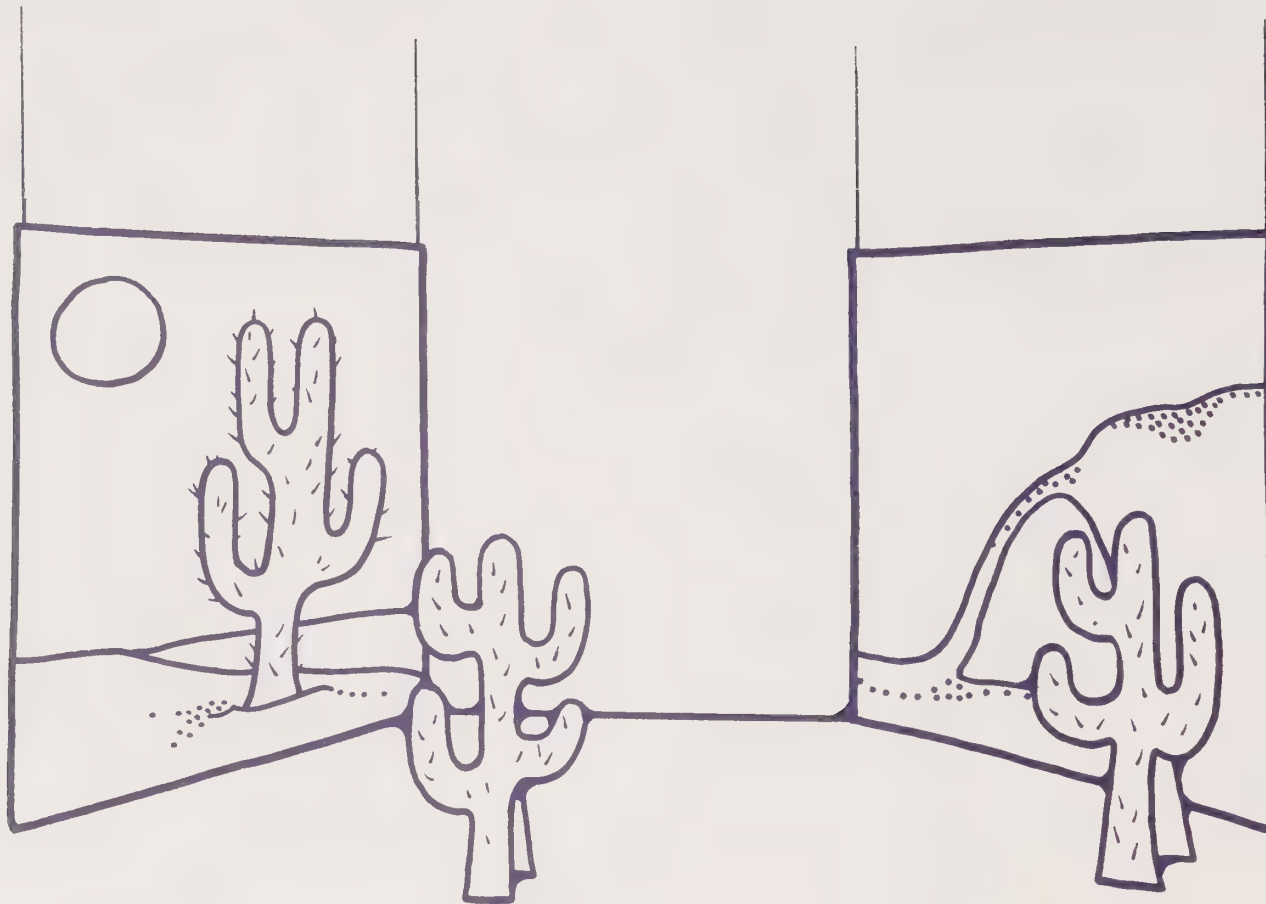
Again one should remain flexible here. If extra props are made the children can use them for other plays at a future date.

It is probably rushing things to try to get everything done in one session. Making the setting should be enough for one day and next time the children can go on to making their puppets.





The settings take shape



about 4' high



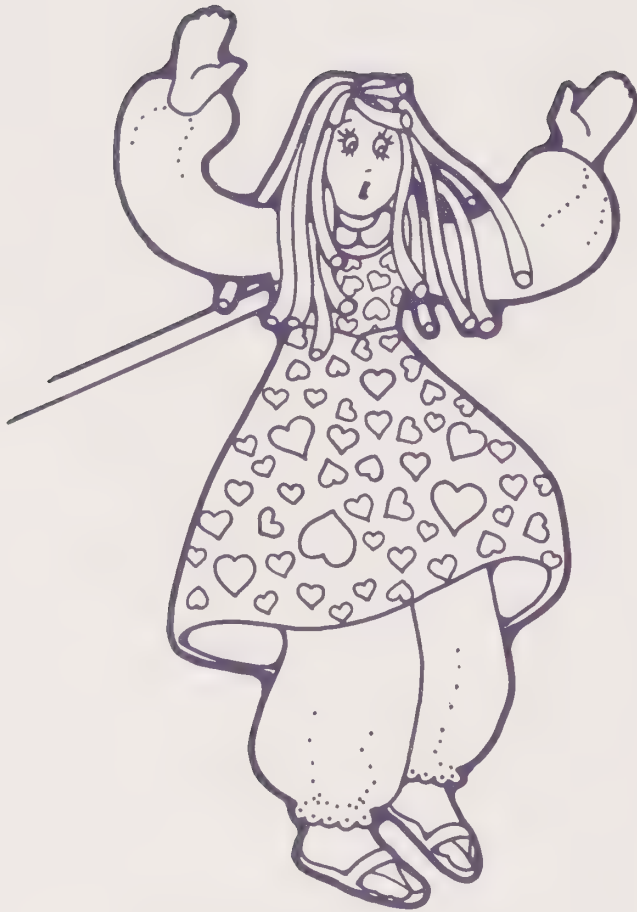
Puppets

LEADER

Here are a couple of puppets I made (or started to make) from paper. I have decorated them with felt tip pens. See how I have taped them on sticks so I can handle them easily?

Now, we are going to make puppets to put in our play, The Hidden Cave. What is your puppet going to be? Is it the dragon or is it the red eagle? Who is going to be the hero and who the heroine?

Good. You've decided. Now go ahead nice and slowly. Draw the outline on these pieces of scrap paper and I will check if it is the right



size. (The pieces of paper should be cut appropriately.) Good. Now you're ready to draw — it on your puppet paper.

When drawn in, the figure can be embellished with felt pen patterns or it can be decorated with collage. Felt pen is usually better be-

cause it takes more time and helps the children settle down. Also the weight doesn't become a problem. After the felt pen work is finished, something very light from the junk box may be attached, such as ribbon or tissue paper. Then the stick is attached.

Making a Play with Puppets - Variation One

This is the simplest approach and works with all ages.

The leader becomes the main character, the dragon in the play called The Hidden Cave. The group is broken into pairs and each pair gets a chance to interact with the leader. Here the dialogue can be quite spontaneous. It should be limited to no more than two minutes. The participants manipulate their puppets on the stage using the attached sticks.

LEADER: I am the fierce Dragon Chagugah
...ugggha. I live in this cave.
I think I hear somebody walking
on the roof of my cave. UGGGHA.
Who is there?

CHILD A: It's me, John.

DRAGON: What are you doing here?

CHILD A: I have heard about you and I
have come to capture you.

DRAGON: Ho ho uggghah. You'll never
do that! Who is that with you?

CHILD B: It's me, Sarah. I am not afraid
of you.

DRAGON: Well don't make any horrible
noises because that is the only
thing that scares me.

CHILDREN A AND B:

Oh, well watch out because we
are going to make terrible
noises. (They make noises.)

DRAGON: Help help! (Dragon jumps and
shakes with alarm, then disappears.)

CHILDREN: Goody, we got rid of him. Now
we can all live in peace.

In a simple presentation like this, style and delivery can be encouraged to turn out a brisk little play. If children are left to do their own thing without any help and guidance the content becomes meandering and most of the children get a little lost and confused. When this happens, they quickly become discouraged and miss out on the joy of meeting a challenge that they could have handled easily if the leader had guided them a bit.

Making a Play with Puppets – Variation Two

The same idea, The Hidden Cave, is used for a theme. This time all the parts are played by the children. The leader helps them with their plans. Then the children rehearse in the theatre with the leader commenting and helping. One minute on stage for each section of the presentation--beginning, middle and end--is enough.

If other children are finished and waiting, it is helpful for them to watch other groups rehearsing. By watching, they will get ideas for improving their own presentation.

The leader must assume the responsibility of training the children to get on and off the stage with a flourish. They should practise marching up to the stage and bowing, as well as bowing and leaving the stage. The leader should work with them until the group members can march up, take their places smartly, bow and commence the play. The leader will announce the name of the group and the play, possibly accompanied by a roll on a toy drum or some other instrument.

It is important for the leader to play the master of ceremonies and set a pace for the presentation. Otherwise, any hesitation on the part of the children for one reason or another will slow the activities down to a halt. It is especially important when a series

of plays are being shown to get one group off with a flourish and the next group on quickly. Otherwise the energy dies at the end of each piece and it is harder for the next group to mobilize themselves.

It helps the proceedings if the leader assumes an amusing name such as Mme. Brizzila or M. Du Canapes, complete with suitably decorated hat and perhaps a colorful collar as well. Don't forget, you may find just what you need for your hat in the junk box.

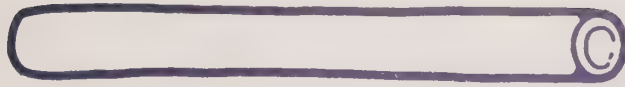
Making a Play with Puppets – Variation Three

Again the theme is The Hidden Cave. This time the activities of Variation Two are extended to include a parade which will last about one minute.

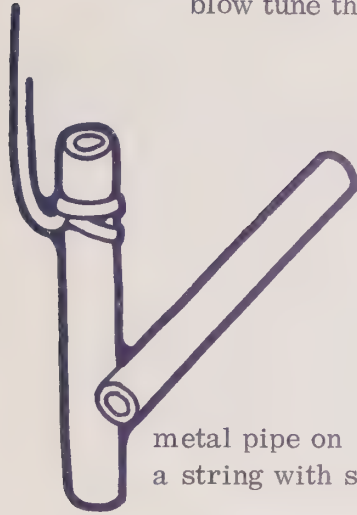
The parade is accompanied by a chant song of no more than ten words. For example – "We are mighty. We are strong. We are the Purple People!" To accompany their chant, the children might make rhythm instruments.

As far as the play goes, three pictures for a three-minute performance is still best for the younger children. For those 12 years old and up, the play might be extended to five minutes, using five pictures, but no more. Without these controls, children become very verbal and meandering when they are putting a play together. The controls ensure

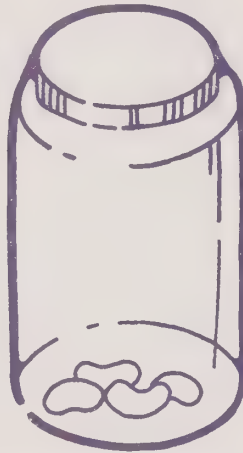
a lively sense of drama and theatre.



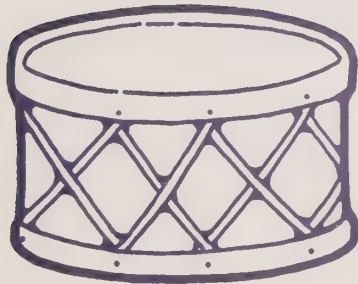
blow tune through pipe



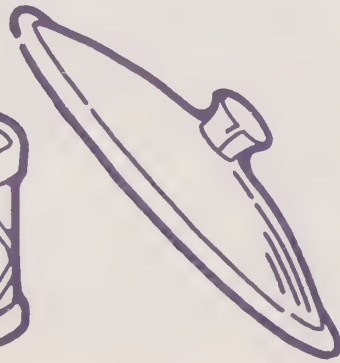
metal pipe on
a string with stick



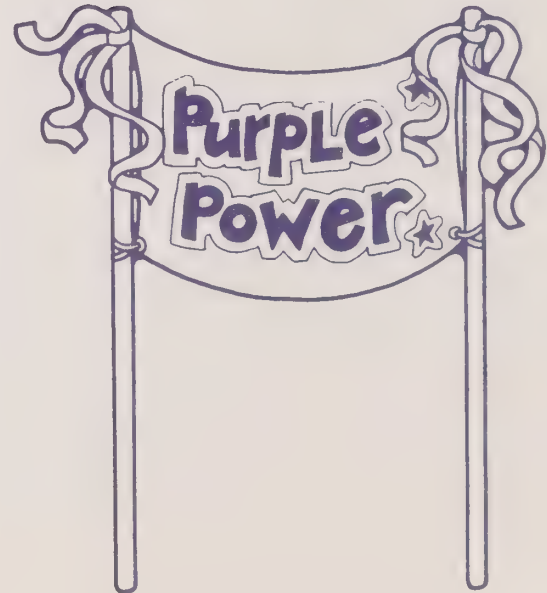
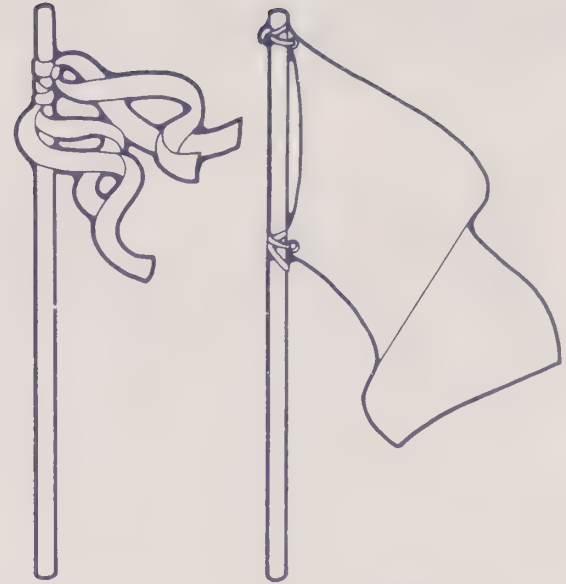
a rattle - beans in a plastic bottle



tin drum



saucepan lid and spoon



APPLIQUE, STITCHERY & WEAVING

Unlike many of the projects outlined so far, applique, stitchery and weaving are not the kind of activities that appeal to all children. Whatever the reason, I have found that many of them seem to steer clear of all these undertakings. Possibly they seem too intricate or perhaps the children don't like the length of time it takes to get a result.

Therefore I have found that while these activities may be offered as projects in themselves, they often work out best when they are casually available to pick up when other work has been finished. The pick-up work may be a project that only one child works on, or the leader may set up an add-on stitchery project that becomes the collective effort of the group.

In any case, the project will move along with more success if the children can have a look at finished or partly-finished work as part of their instruction. The leader should also be involved in the initial steps of these projects so that the framework is realistic, practical and offers clues for the children to bounce off.

Applique

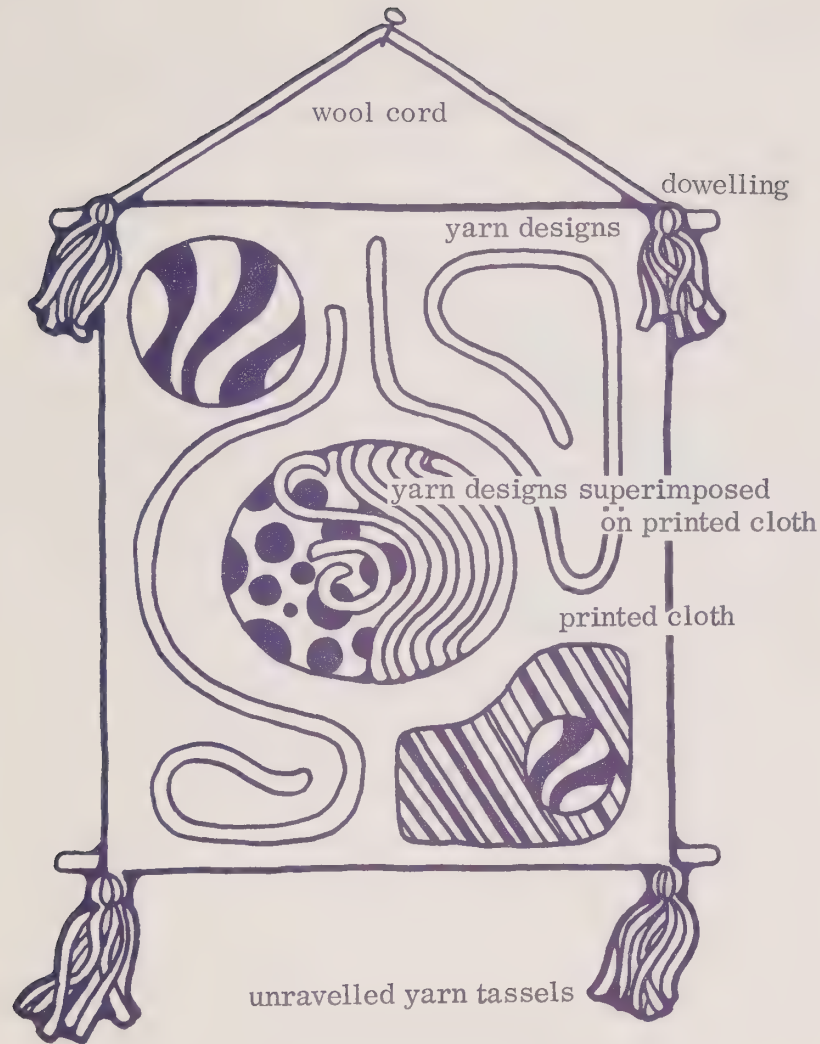
Applique can be approached as a project in itself or as an activity that is casually available when other work is finished.

You will need

Square or rectangular pieces of loosely-woven cloth (no less than 12" x 12"). Dowelling or other kinds of sticks or picture frames. Glue. Scissors. Tapestry needles. Thread and yarn. Straight pins. Masking tape. Chalk. Pencils. Junk box materials.

The easiest way to introduce young beginners, six years old and up, to applique is to have them glue junk box materials onto cloth backing. Encourage the use of flat items such as cloth, wool and felt so that it will be a direct lead-in to sewn applique.

For the child, even the simplest applique will assume the proportions of a serious work of art if the leader provides dowelling rods and wool cord to transform the work into a wall hanging.



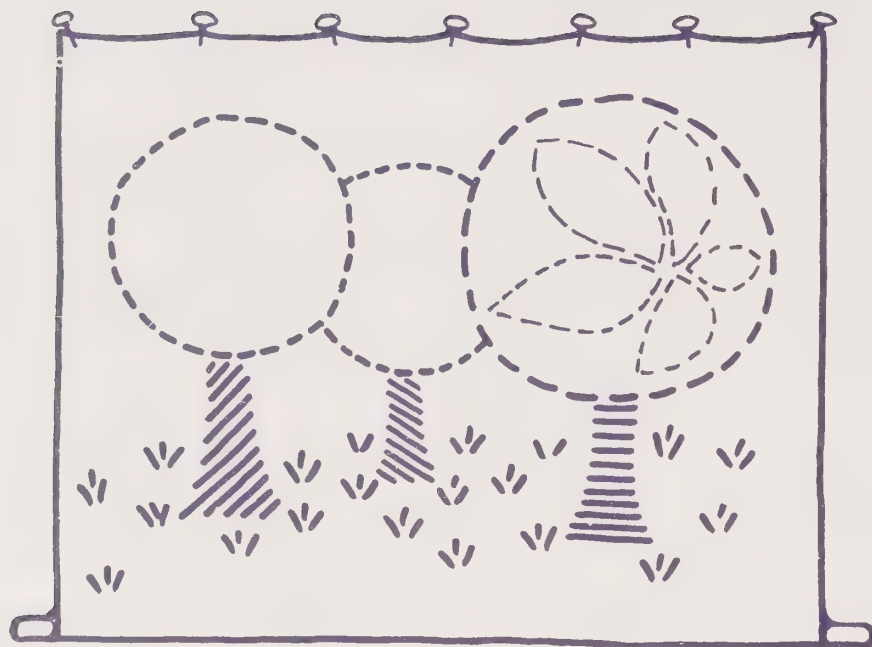
If you feel it will help some children get started, you can provide them with a few pre-cut shapes which they can assemble and glue as they wish.



Most children age seven can begin to stitch pieces of material onto the cloth backing. Burlap might be the easiest for them to handle. The cloth will need to be kept under tension so the children can control their stitching. One solution is to tack the cloth to empty picture frames. Another way is to tack the top edge of the cloth to the edge of the table. Then attach a piece of dowelling to the bottom edge of the cloth. This can be used to pull the work tight for stitching.

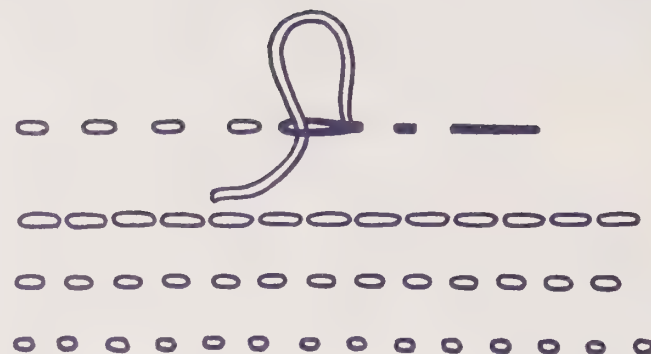
The leader will need to spend some time at this point with those children who do not know how to handle a needle and thread.

Burlap and other loosely-woven backings



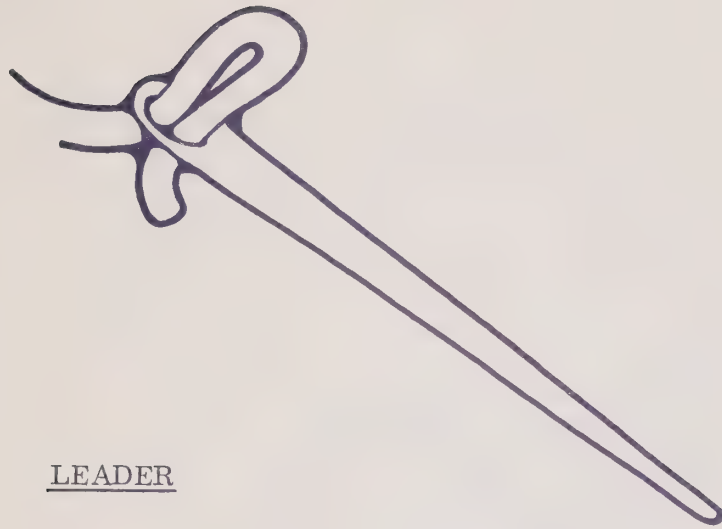
allow the use of blunt needles with large eyes, the type used for tapestry. These are easy to hold onto as well as being safer for children.

The running stitch is an easy and versatile stitch for beginners. One demonstration should be enough to get a child started on it. The stitch can be varied simply by controlling how much of the thread is exposed and how much is hidden beneath the fabric. The length of thread used should be approximately the length of one's arm. Longer lengths tend to snap, tangle or get worn through friction while being used.



Threading the needle will be another minor hurdle, but the large eyes in the tapestry needles should make it an easy skill to master. Stiff string is good for practice. Later, the children can be shown how ordinary bulky yarn can be inserted into the eye of the needle simply by overlapping the fuzzy fibres at the end of the strand, pinching them together and inserting it doubled into the needle eye. Sometimes the needle can be dispensed with. The stitching end of heavy yarn or string is simply dipped in a fast-drying glue or wrapped with cellulose tape.

After some experimental random stitching, the children can block out an outline on burlap with chalk. With younger children, the leader can help to do this. As usual, the leader should demonstrate the project first.



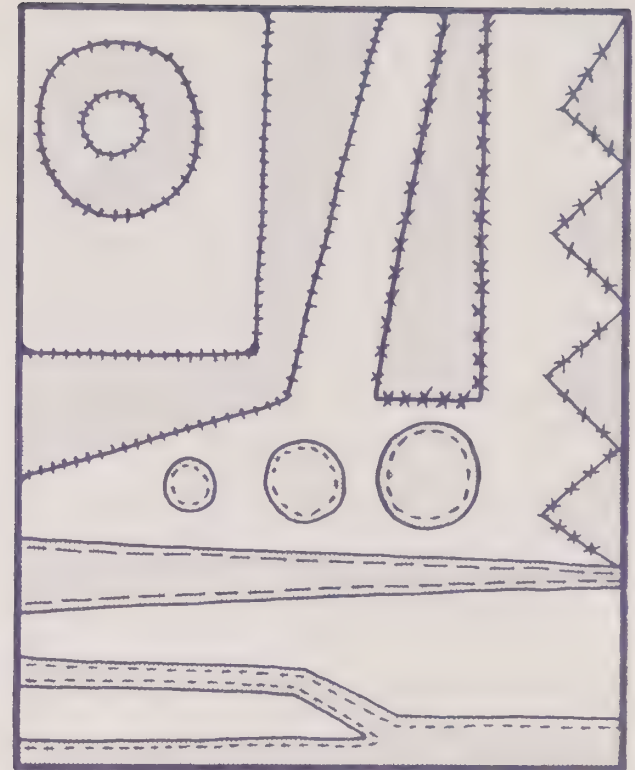
LEADER

I want some big shapes. Maybe a couple of circles and some rectangles or squares. Show me where I can put my first circle - a big one. Where can I put two smaller ones?

Where can I put three straight lines? One from top to bottom and the others going in any direction.

What else can I put in? Name three more things. A zig zag part. Good. What else? Another line. Good. What else? Another zig zag. Good.

I guess I better join up some of these lines to make islands. Who can do that? Good. Now my design is all blocked in and I can cut out my shapes from cloth and sew them on. I will cut them out roughly. Later, if



the chalk shows, it doesn't matter. I can just brush it off if I don't like it or maybe it will become part of my design.

Now you are ready to start your own design. Let's start with some straight lines. Make some islands too. Good. Now add in five circles -- no more than five. Some big and some small.

Ready for the next step? Good. Now we are going to cut out some pieces of material that we can sew onto the circles. Then we will cut more pieces to fit the straight lines. Now can you see why it is important to have some islands to fill in?

How different your designs look with the cloth sewn on here and there. If you feel you would like to add to your design, go ahead. Maybe you would like more circles or lines or what else could you add? Triangles? Good. Flower shapes? Good.

I do not recommend using paper patterns or other such methods for cutting the shapes from cloth. Approximate shapes and sizes are fine and suggest other ideas.

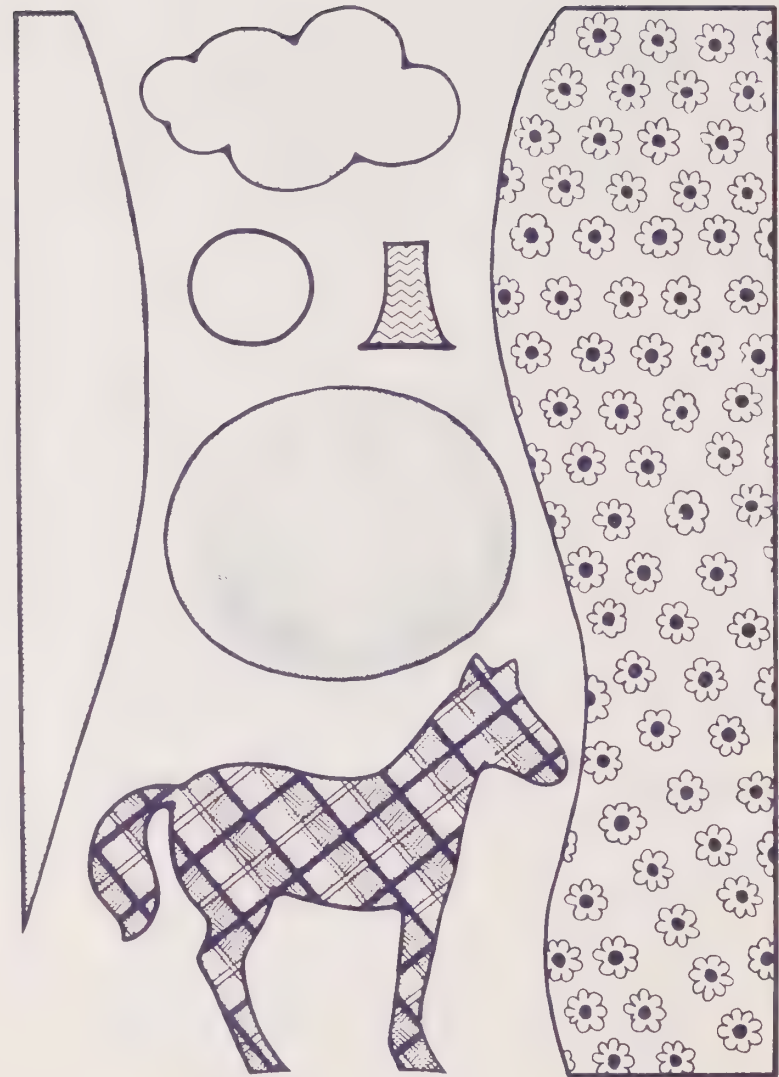
Building a Picture with Applique

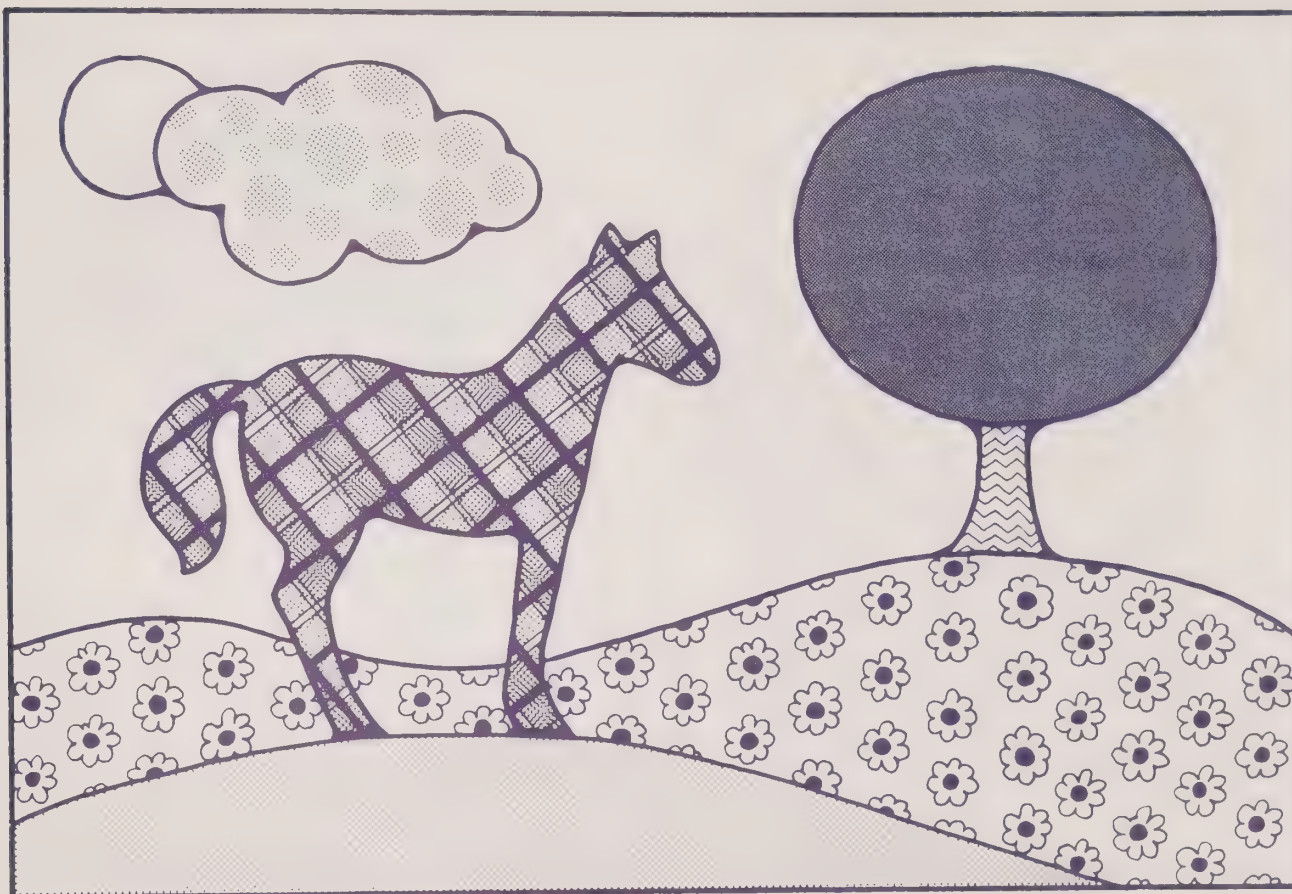
LEADER

I am going to make a picture of a horse, some grass, and a tree. What else could I add? A sun. Good. Some clouds. Good.

Who can show me where to put the grass? The horse? The clouds? Good.

Now you're going to make an applique picture of your own. You can put the grass and the hills where you want to. And the horse and the sun and the clouds.



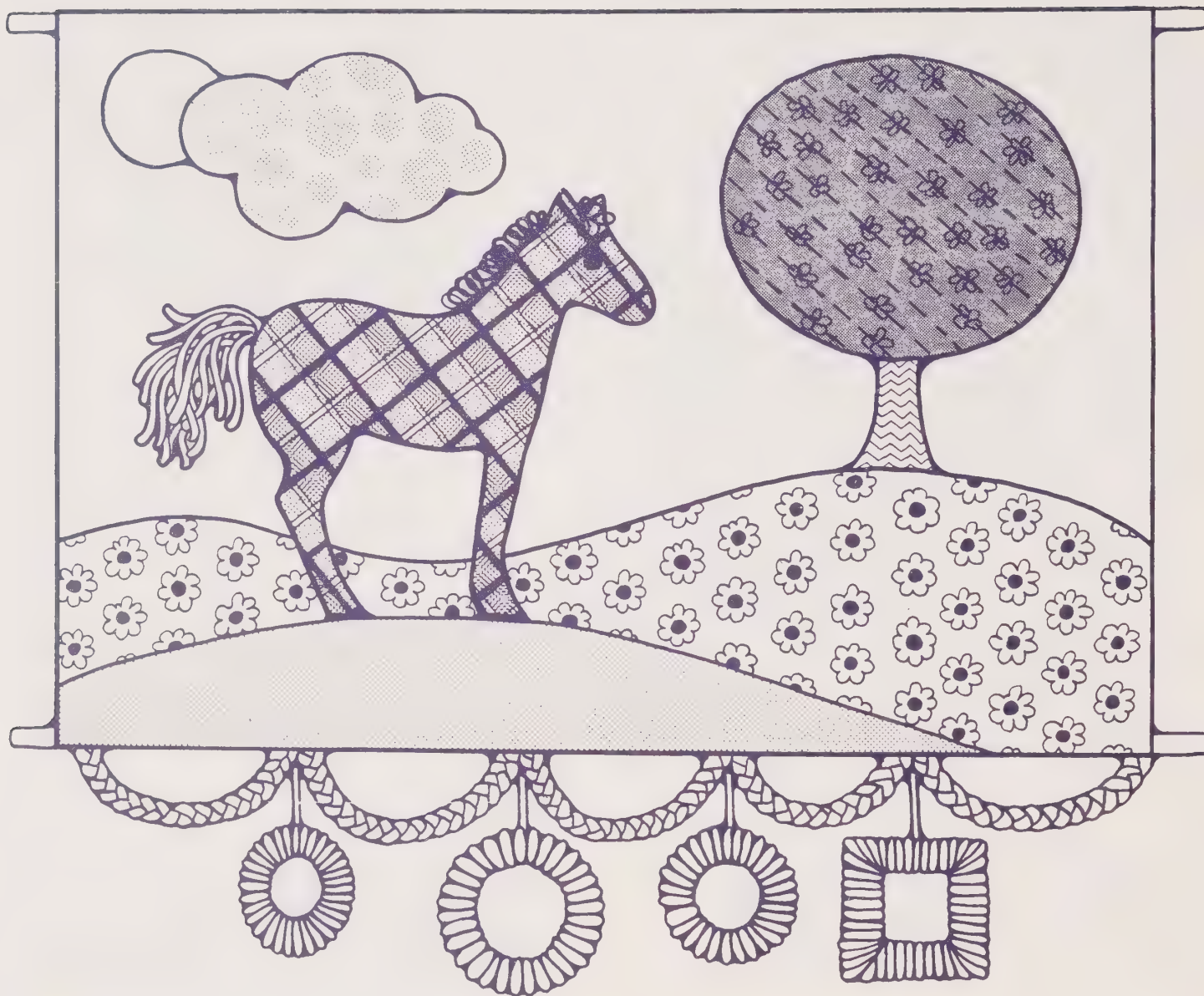


plain or printed cloth or felt

Variation

When that is done you are going to choose some materials from our junk box, cut out some shapes and sew them on. You can put a bit of glue under your pieces to secure them, or a few straight pins or even pieces of masking tape.

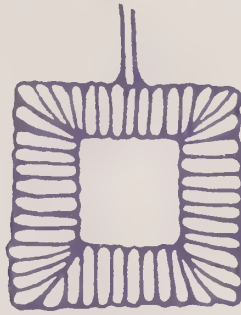
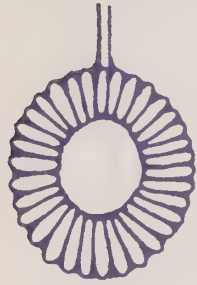
After working with simple cloth shapes just glued on and then shapes stitched on with ordinary stitches, the child can begin to embellish the applique with knots and braids of yarn or embroidery thread.



Stitchery



knots



yarn wrapped around cardboard shapes and dangling from or stitched to applique



tufts of unravelled yarn



yarn loops



braiding

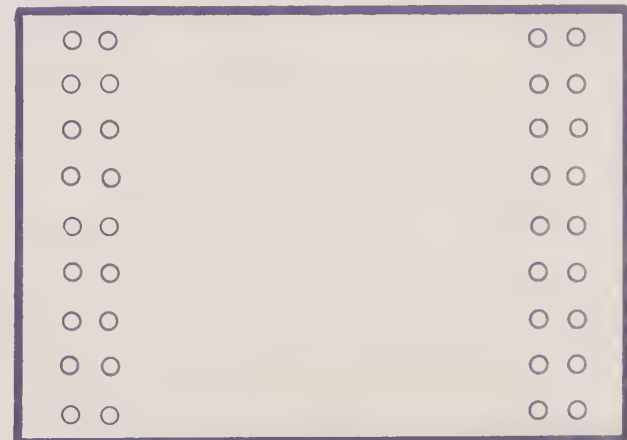
Perhaps the easiest pitfall connected with stitchery is a tendency to get preoccupied with the sewing procedure itself. Both leader and children can fall into this trap. The stitchery is just a tool - a means to an end. The goal is the design and ideas expressed in the project. The stitchery simply helps to make things happen.

A Simple Individual Stitchery Project

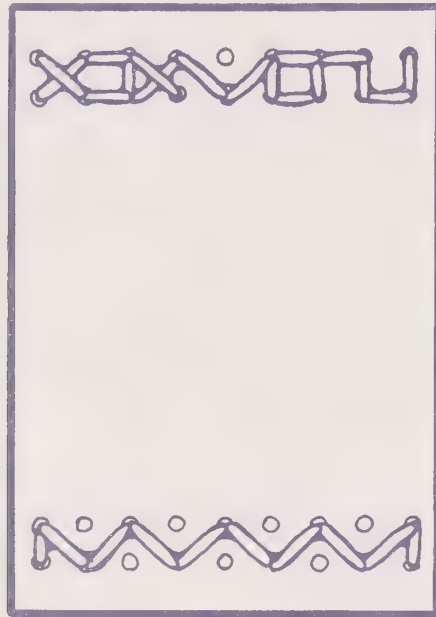
You will need

Bristol board, colored or white (12" x 14").
Punch. Needles and yarn. Felt tip pens.

With a punch, the leader makes holes along the top and bottom edges of a piece of Bristol board.



Using a needle and yarn, the child can make up designs and patterns.

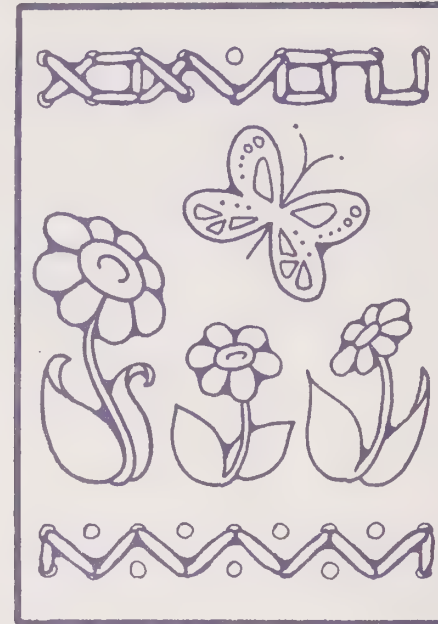


LEADER

Here is a stitching design I started. What else could I do? Zig Zag lines? Good. Wrapping the yarn? Good. Tying knots? Good. Fluffing the yarn out in places? Good.

Now, when you have finished your design in yarn, come and show me. Remind me to give you three felt pens. You can use them to draw a lovely design or a picture of flowers, butterflies or whatever you wish in

the empty parts of your design.



Individual Activities Using Rug-Hooking Canvas

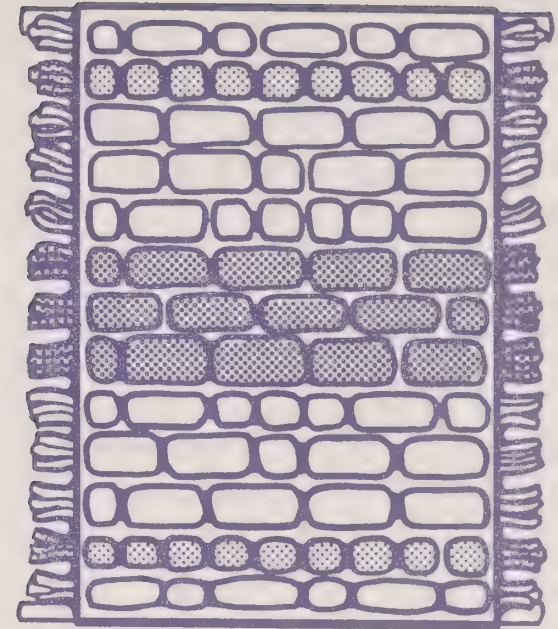
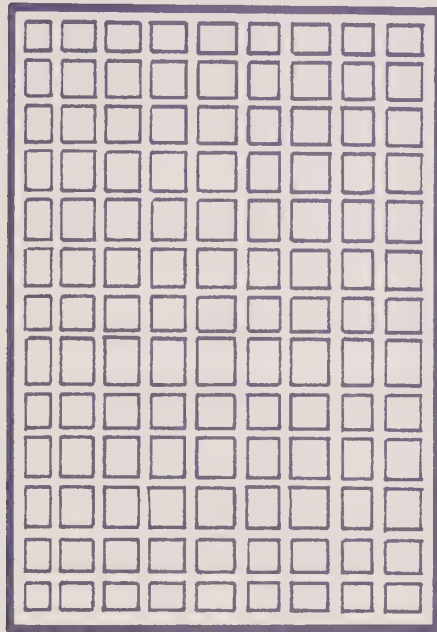
Wall hangings are easy to make and give the children a sense of achievement.

You will need

Rug-hooking canvas (12" x 18"). Rug-hooking yarn. Tapestry needles. Dowelling.

Each child is given a piece of canvas, three colors of rug-hooking yarn and a needle.

Simply weave the yarn across, using this loosely-woven canvas as a support. The knotted end is left hanging. As usual, the leader should have a wall hanging already started to use for demonstration. The children can then see how it's done and how it becomes a wall hanging by being attached to a piece of dowelling.



Variation

When the children have mastered this simple project, they might try a motif or picture. Here the leader will have to help with the outlines, as they must be very simple and easy to follow.

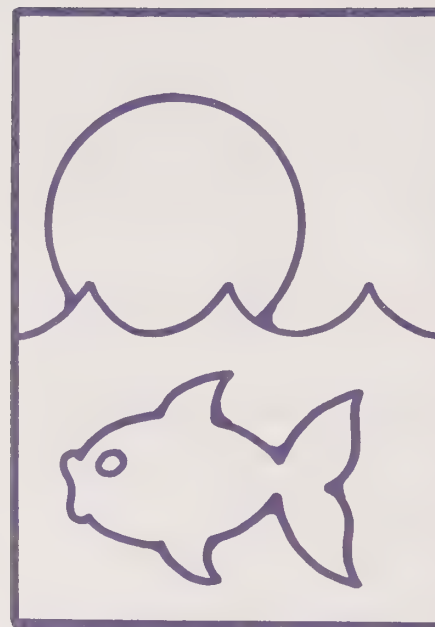
LEADER

Since you learned to stitch the yarn into the canvas so well, why not try making a lovely design? We can have one hill in one color, another hill in another color. Then we can

add a sun and one big cloud.



Or maybe you would like to stitch a big fish in the water, the sky and the sun.



Add-On Stitchery

For children age seven and up, add-on stitchery is an interesting activity. For this project the leader can tack a piece of burlap onto an old picture frame or make a frame by lashing four pieces of dowelling together. The finished frame should be about 3' x 2½'.

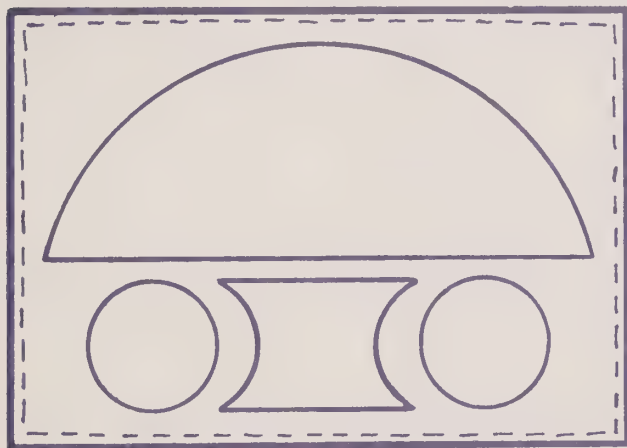
I would recommend an abstract shape for the first attempt as it is usually easiest for people to relate to creatively. It is open and has few restrictive associations. The design should provide lines for stitching along and

contain spaces or islands in which to build up decoration.

LEADER

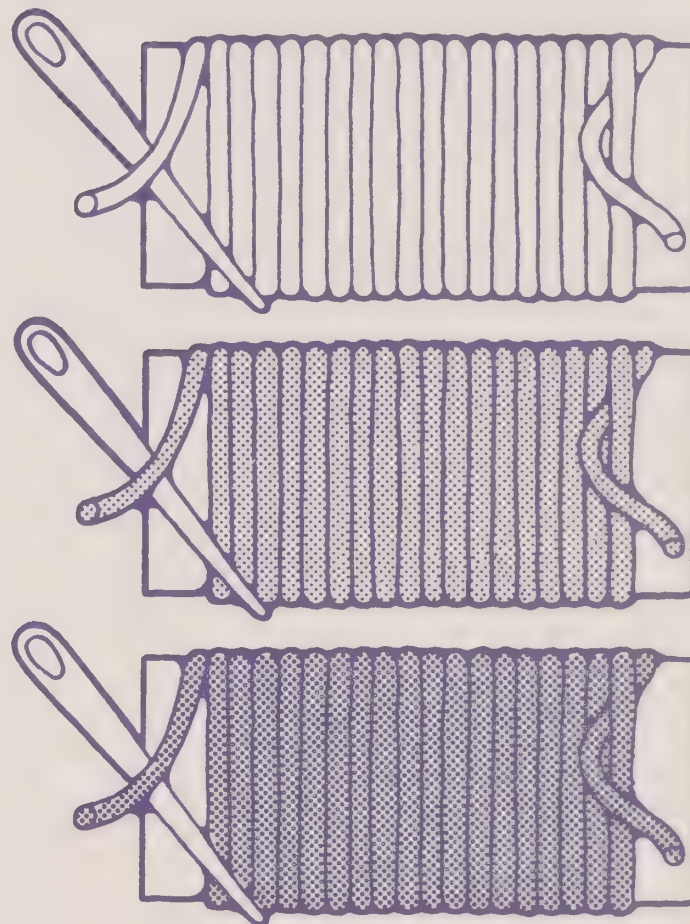
I made this frame and tacked on this piece of cloth so that whenever you are in the mood and your other work is finished, you can work on this.

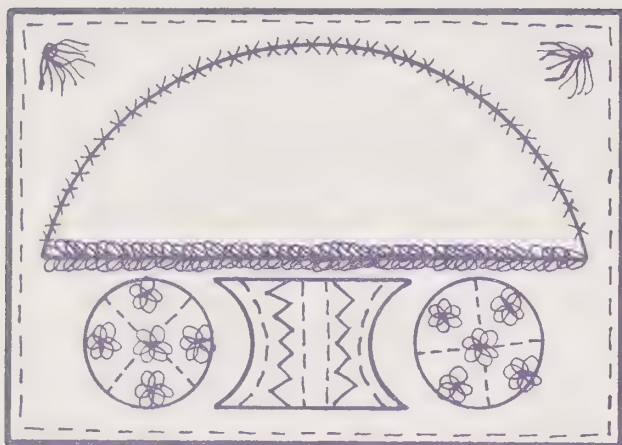
Who can help me draw in a design? I want to have some straight lines and some shapes. Maybe some can be round and some can be straight-edged.



It will not hurt at all if the leader starts a few ideas with knots, tufts, zig zag stitches and so on. In fact, it will help the children come up with new ideas. They will hardly ever copy.

I find that the children will be resourceful and the final design will be more satisfying if no more than three colors are used. A supply of each of the three colored yarns should be wrapped around pieces of cardboard with tapestry needles threaded on, ready to be picked up with the stitchery.





As explained before, this project will be picked up from time to time and worked on by any children who are interested. If a considerable period of time passes before it is finished, the character of the design will probably change quite a bit. Some of the most interesting pieces may result from projects of this sort.

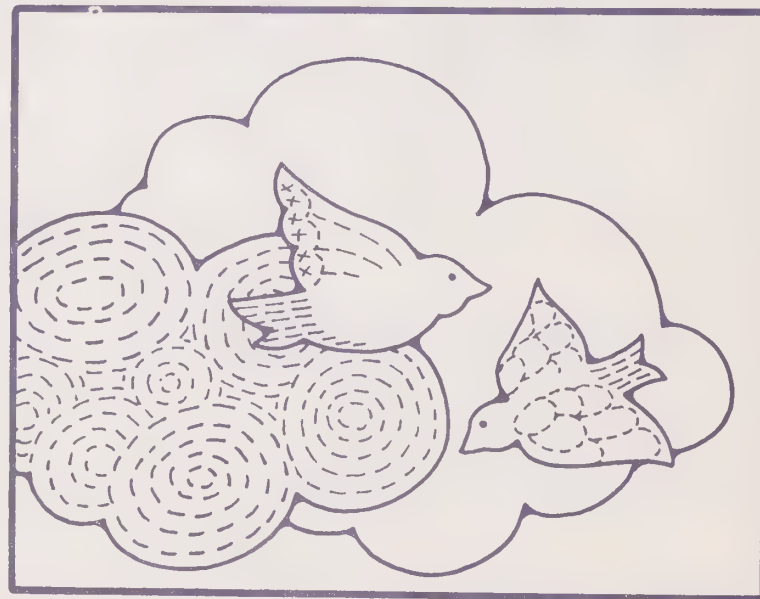
When the abstract add-on is done, the leader can set up a burlap piece with a motif design, say, birds and clouds.

Here again, it does not hurt for the leader to start a few ideas to get things off the ground. The children can help the leader block in the design.

LEADER

We are going to do a design of birds and clouds. Nice big birds. Where should the first one go? Draw him in with chalk. Thank you. Where can the next one go? Who will draw it in, nice and big, with chalk?

This is another add-on project, so feel free to pick it up and work on it whenever you like. You would like to start it? Good.



Weaving

For children who show interest in it, weaving can be approached in two ways – as an individual or a group activity. The group activity may take up one session or may be the add-on type of project. In the latter case, weaving can be a fill-in occupation for the children who have finished their other work or who are simply in the mood for weaving.

Weaving with Cards

This is a very easy activity and an ideal way to introduce the beginner to the possibilities of weaving.

You will need

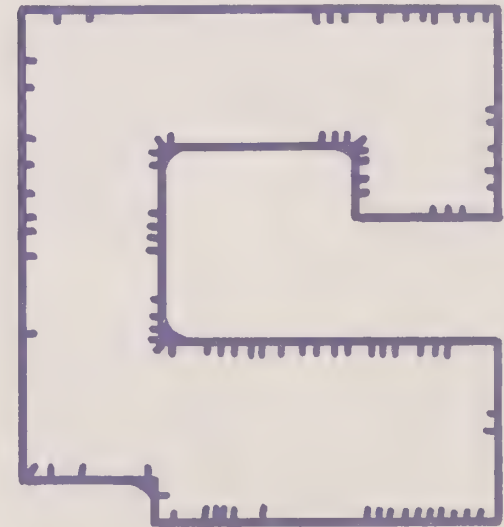
Heavy Bristol board (at least 3-ply) colored or white. Thick yarn wrapped on yarn cards. Felt tip pens. Junk box material.

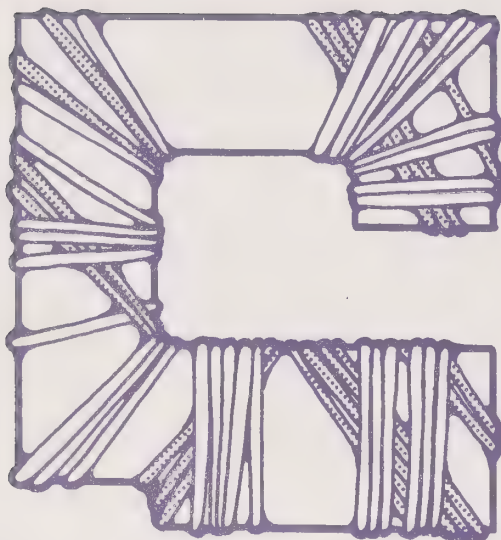
The leader should make the weaving cards. They are simply pieces of Bristol board cut into shapes that will lend themselves to wrapping with yarn. Some notches are cut along the edges so the yarn will not slide. The leader should also prepare cards wrapped with a supply of yarn – one color to each card. Each child should have up to three yarn cards.

LEADER

This is a weaving card I have started. I have one ready for each one of you . To get you started, I have put in some notches. When you have used them all for wrapping your yarn, come and see me. If you want more notches, you can put them in then.

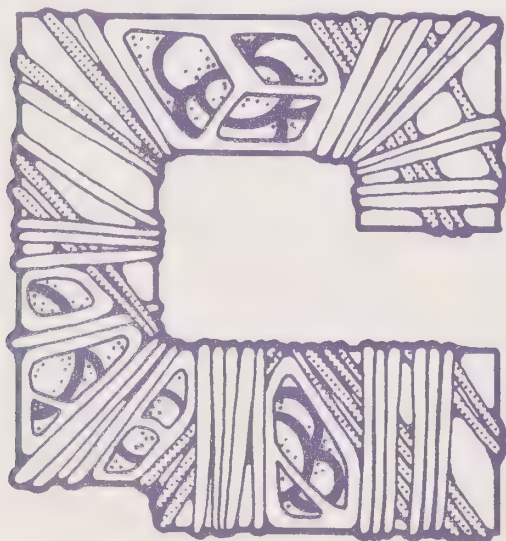
If children start off with too many notches in their weaving cards, they get confused and their ideas become chaotic. At the beginning, chaos is fine but children quickly want to see results and move on to something more challenging. Controlling the notches at the beginning seems to be one of the best ways to bring out their resourcefulness.





Variation

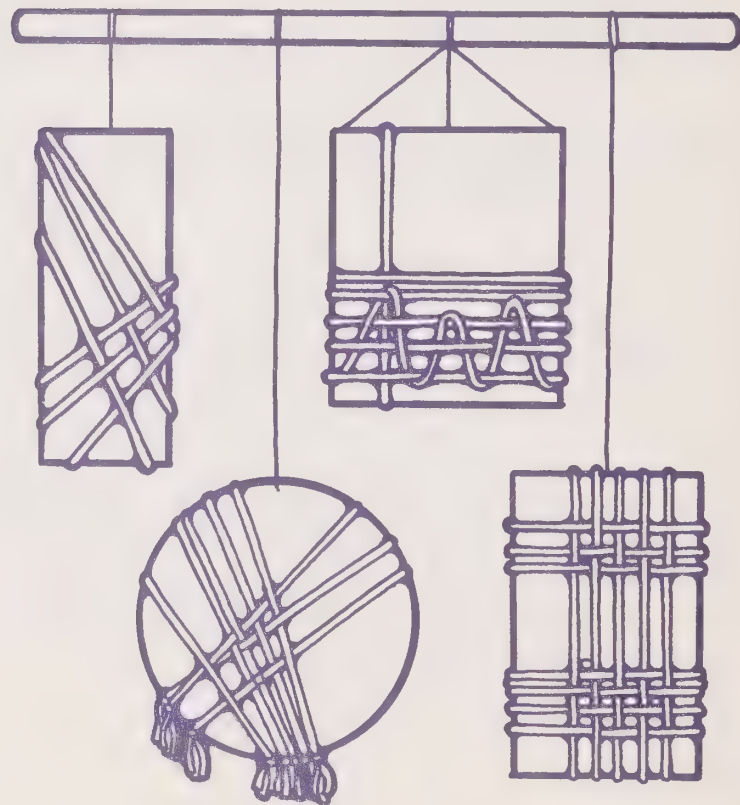
Once the basic weaving step has been mas-

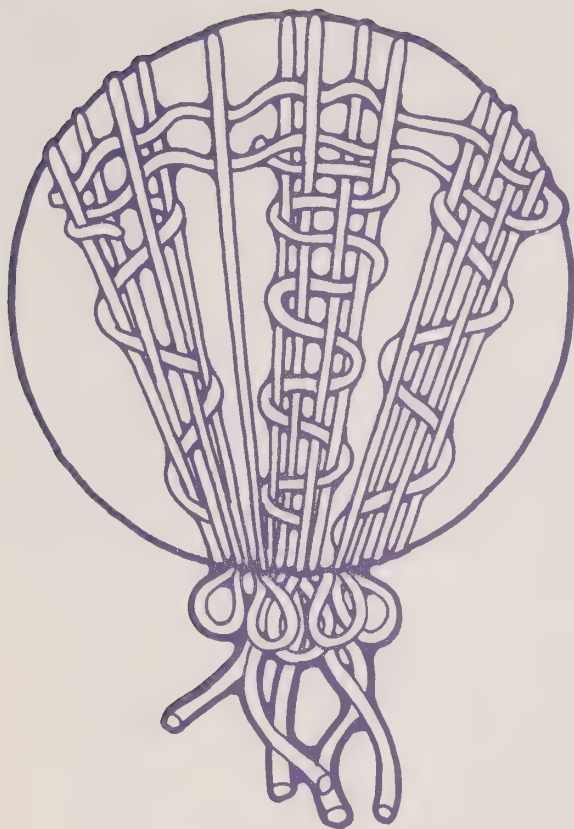


tered, felt tip pen designs can be added onto the weaving cards when they are finished. As a final touch, junk box materials such as beans and beads may be attached.

Weaving With Cards as a Group Activity

Weaving with cards can become a group activity simply by working with larger cards. One king-size card can be attached to dowelling and become a wall hanging or several large cards can be hung together.





Off Loom Weaving

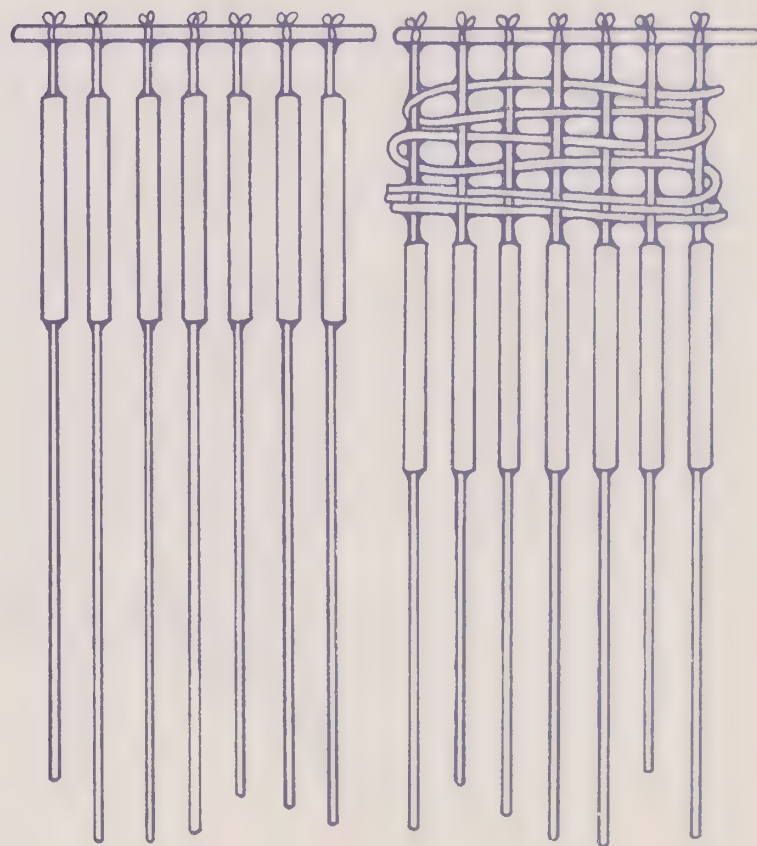
This is another form of weaving that is easy but has enough challenge to keep children interested.

You will need

Dowelling. Yarn. Drinking straws. Yarn

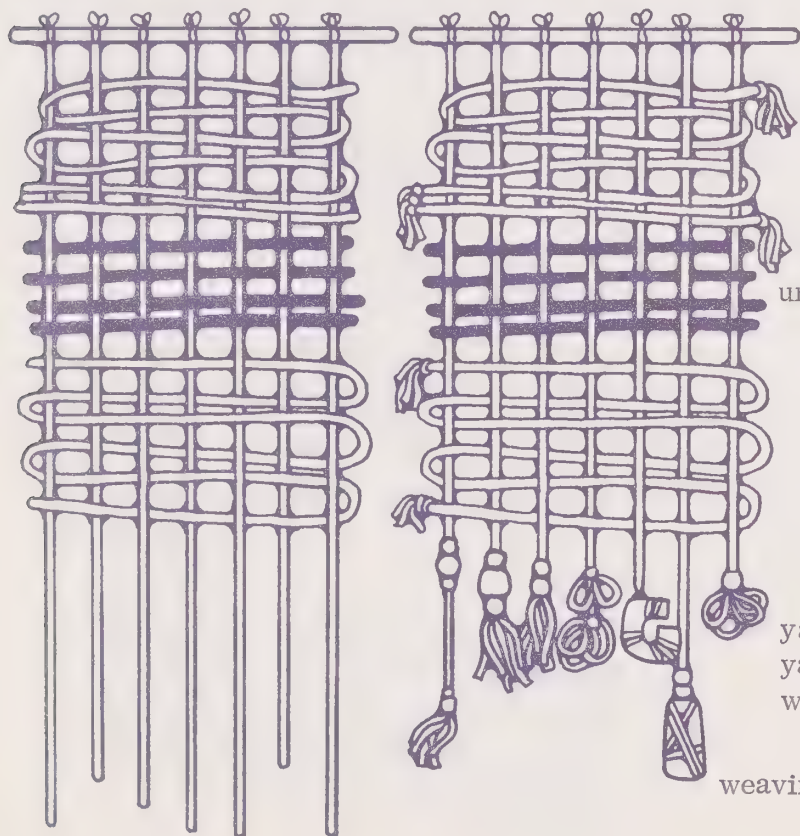
cards. Junk box materials.

Six, or at the most, seven strands of yarn about two and one-half feet long are secured to a piece of dowelling about ten inches long. The piece of dowelling is tied or taped to something which will keep it in place, such as a hinge or a chair back. This setup becomes our loom.



A drinking straw is pushed up to the top end of each strand of yarn to help steady the weaving. As the weaving proceeds, the straws are moved down.

The child uses one hand to pull the loom tight enough to steady it. With the other hand, the yarn is woven across. The yarn comes from the yarn cards which the leader has already prepared. Each child works with three colors or less.



When the weaving is done, the child can tie off the end and leave the loose ends hanging. If you have a supply of wooden beads, these can be tied on the ends. In fact, I feel they are worth getting if one is going to do this project as it adds so much to the appearance of the work.

Variation

If the child's interest increases rather than wanes as the weaving progresses, the leader might suggest decorating the woven panel with extra yarn or items from the junk box. The small weaving cards done as the first project might be sewn onto this piece of weaving.

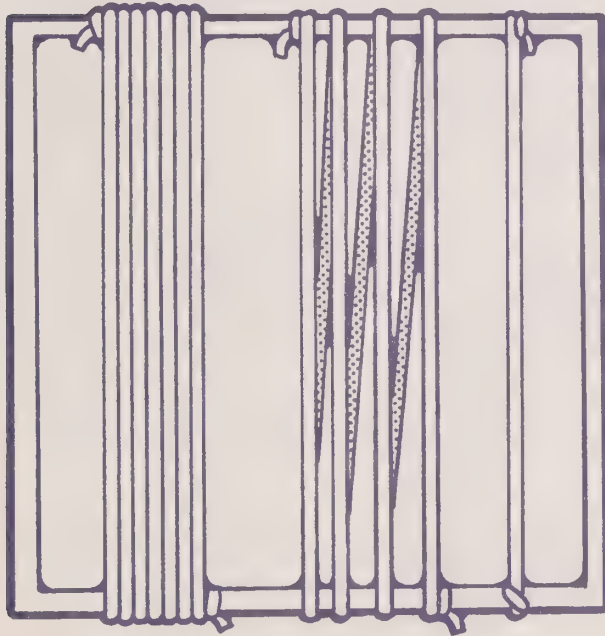
unravelling or fluffed-out yarn

yarn loops made by threading yarn through a wooden bead with a darning needle

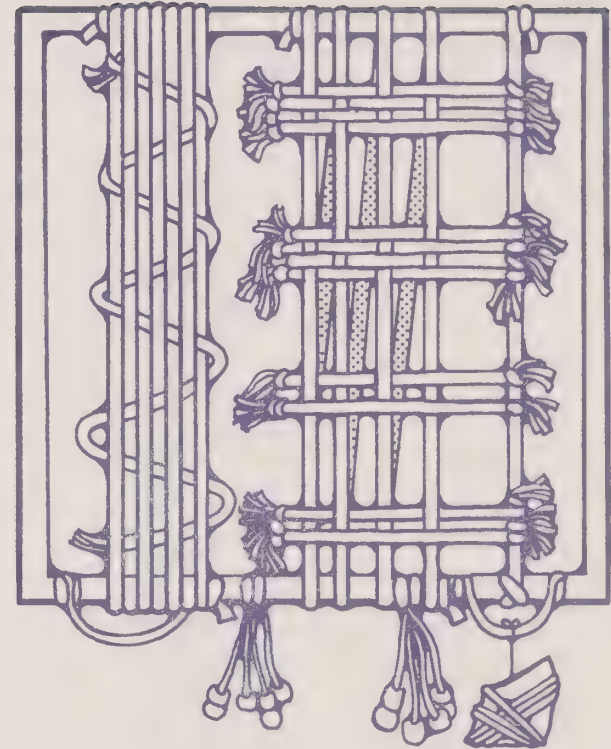
weaving cards

Add-On Weaving

As with add-on stitchery, the leader can set up the project on a large picture frame or dowelling lashed together. To get the children started, the leader should wind some yarn on the frame at the beginning and perhaps more later as the weaving progresses. The children will bounce off these ideas rather than copy them.



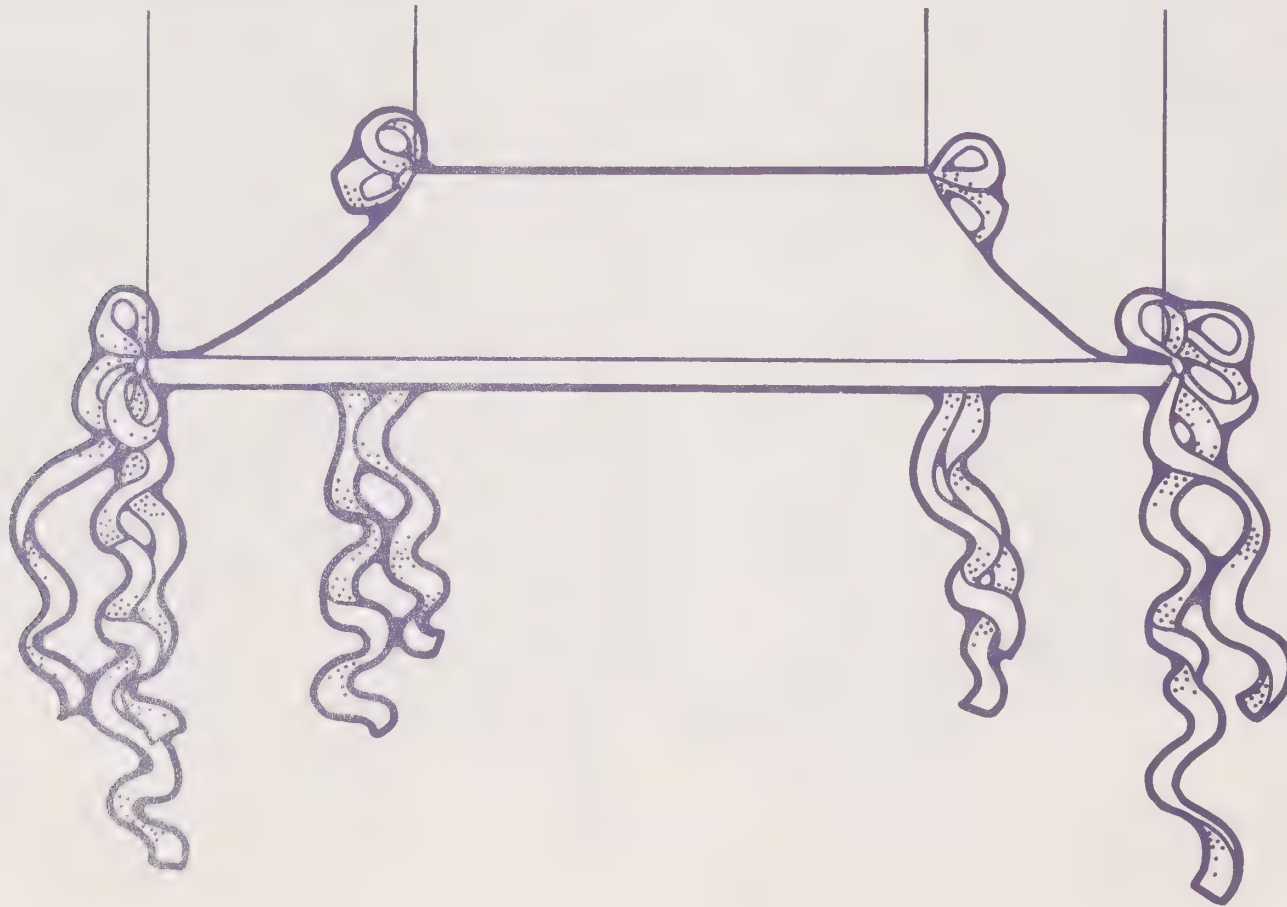
Strips of plain weaving can alternate with strips of decorated weaving. The frame itself can be decorated.



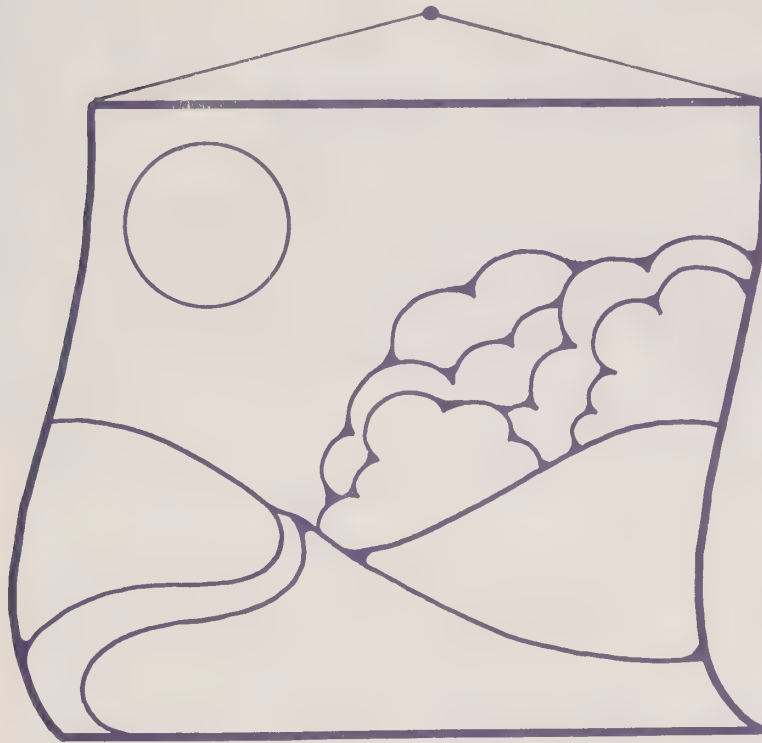
ENVIRONMENTS FOR SPECIAL DAYS

An Open House, a play or any special presentation benefits from colorful settings and decorations. They do not need to be elaborate.

A canopy is all that is needed to suggest that the area it covers is for a special purpose. Streamers hanging down from the corners of the canopy will define the space below it.



Long cloth banners, say, 8' x 4' add a festive air as well as serving as space dividers.



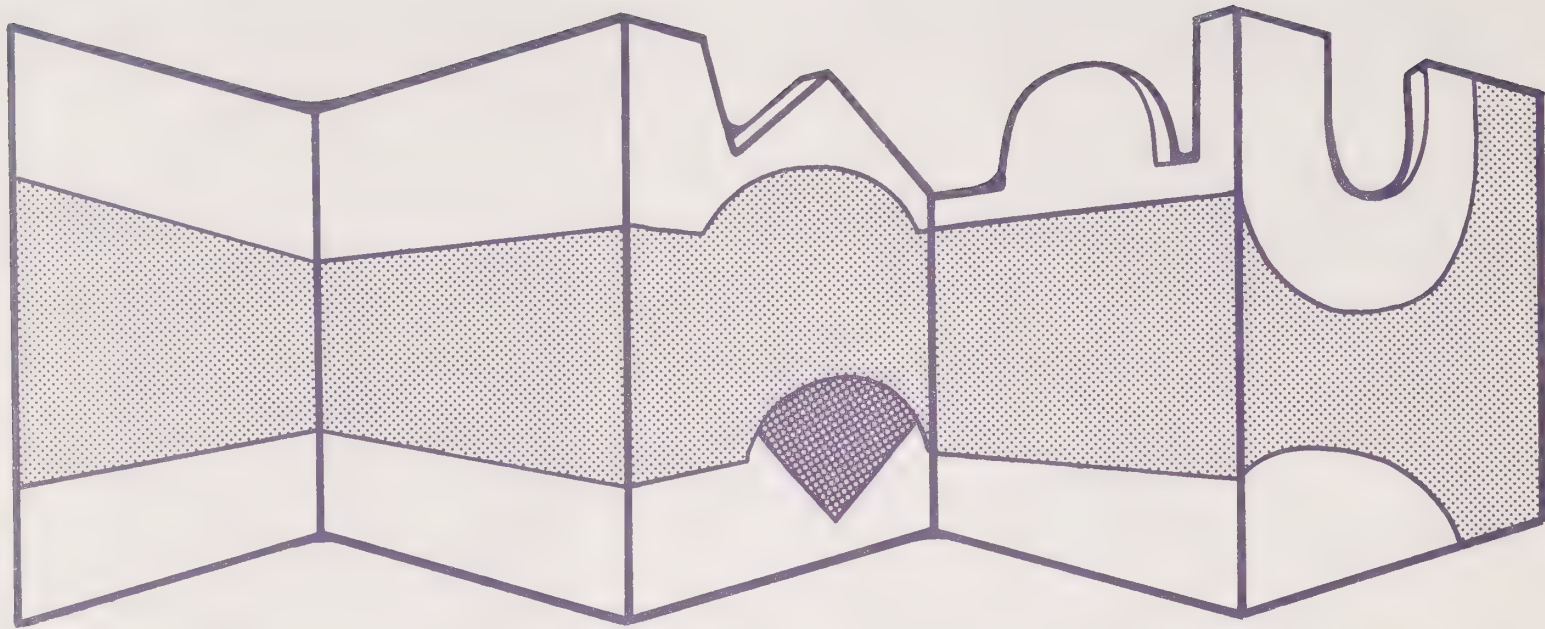
Styrofoam banners can be cut from 3/4" sheets. When used for dividers and banners, it has a heavier character and can be used to divide space in a more definite way.

Eye-catching decorations can be made from styrofoam, using the 3/4 sheets, or by glueing left-over pieces together. This material

is often moulded for use in packing appliances and equipment. With a little luck and scrounging, you can probably get all the styrofoam you need at no cost.



Plywood sheets which come in sizes from 4' x 4' to 8' x 4' make sturdy dividers. They can be cut into rectangles that can be handled easily and then hinged together if required. The tops of the plywood pieces may be cut into decorative shapes with a jig saw.



The canopies and banners will be king-size versions of the projects the children have already mastered. The plywood dividers can be decorated by them even if the initial carpentry involved is too difficult.

All this material should be sprayed with a flame retardant. Local fire departments can usually be of help in finding a firm to do this, or check the Yellow Pages of any telephone directory.

TO SUM UP

In these pages I have tried to outline briefly the ideas that I have found most practical

and effective under the wide range of conditions to be found in playground situations. I might point out that, depending on weather conditions, you may be outdoors or using an indoor location such as a gymnasium. I do hope it will prove helpful to many people working in this field, whether they are pursuing a career or working as a volunteer.

As you will have gathered, my experience has convinced me that the leader has an exciting role to play as instigator and assistant in each playground project undertaken under his or her guidance. This role calls for a special kind of flexibility and creativity which is most demanding but at the same time most rewarding.

United Nations Declaration of the Rights of The Child

The right to affection, love and understanding. The right to adequate nutrition and medical care. The right to free education. The right to full opportunity for play and recreation. The right to a name and nationality. The right to special care, if handicapped. The right to be among the first to receive relief in times of disaster. The right to learn to be a useful member of society and to develop individual abilities. The right to be brought up in a spirit of peace and universal brotherhood. The right to enjoy these rights, regardless of race, color, sex, religion, national or social origin.